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AT THE THEATRES.

As far as we could judge from the comments heard among the audience at Wallack's Monday night, the people had gathered for the sole purpose of seeing how Mrs. Langtry looked in tights. This was not an immoral curiosity, but merely a natural desire to examine further into the charms of a beautiful woman than previous opportunities had afforded. It was the same professional feeling that *connoiseurs* would perhaps experience who had inspected a statue of Aphrodite, veiled as to its nether limbs, and who were about to decide on the merits of the whole figure. Aside from this there was little interest manifested in the outcome of the fair Jerseywoman's appearance as Rosalind in As You Like It.

In the house were many fashionably attired people. Oscar Wilde and Mrs. Labouchère occupied a lower proscenium box, and Kate Pattison's mentor, Emily Faithfull, watched developments from a back seat in the parquette. But the audience by no means represented the social importance that was so noteworthy in the assemblage which attended Mrs. Langtry's debut one week before. It was plain that the attractive forces on the two occasions were not cognate. Every seat was occupied when the curtain rose.

There were sounds of well-bred applause heard when the star entered upon the scene—rather faint, to be sure, though kindly. Act One was uneventful. She played the scenes with Orlando and Celia nicely; not, however, displaying much intelligence or investing Rosalind with the *verve* so essential to the success of her business in this particular portion of the comedy. In the serious passages with the Duke she exhibited lamentable deficiency wherever power is required. The line, "My father is no traitor!" was so weakly spoken that a point easily within grasp of even an unskilled actress was missed.

Before Mrs. Langtry came on in Act Two every *lorgnette* was levelled upon the stage. Necks were craned and heads held high up so that nothing should be lost. Here, as we have hinted, the real interest of the evening was focussed, for the great question of Mrs. Langtry's legs was to be decided by an intelligent American public. When she made her entrance, garbed as Ganymede, the house was as still as death. Then there was a reaction and a buzz of comment in all parts of the auditorium. The agony was over. Men and women looked at one another blankly.

There was no denying it; Mrs. Langtry's legs were a total failure.

The long doublet she wore, belted at the waist, reached to just above the knees. Below, the limbs were covered with maroon silk hose. The shape of the extremities did not justify the excitement occasioned by the anticipation of their exhibition. They were quite nondescript; neither fat nor lean, but unmistakably ill-proportioned and disappointing. The knees stood out too boldly. Below them the contour was irregular and not conformable even with the most lax conception of the lines of beauty. The calves were nearly the same size from the place where they began to where they ended; the ankles measured in circumference as much as the limb did a foot higher up. The lady wore leather shoes. No small part of the animal's hide from which they were manufactured was required in their construction. The audience wished Mrs. Langtry had sported the boots she wore in London, after all, or that Shakespeare, in anticipation of this event, had kept Rosalind in her own proper and conventional attire throughout the piece. Then they settled down to make the most of what they felt must at best be a lifeless, uninteresting performance.

And so it was. Mrs. Langtry did not do credit to her estimable coach, Mrs. Labouchère. She acted the charming scenes in the Forest of Arden not only amateurishly, but in a spiritless manner. The coquettish, love-smitten maid so charmingly drawn by the great dramatist she in no respect suggested for a moment. We could not perceive that she had any conception of the part. The personation was tedious and monotonous from first to [illegible]

[illegible]s of the dailies have religiously devoted [illegible] to the demonstration of Mrs. Lang[illegible]ility to play the *rôle* acceptably. We see no need of emulating their example. A very few words sum up all there is to be said about it. It is not necessary to go back to Neilson to find a good Rosalind. Rose Coghlan and Fanny Davenport have recently given interpretations of the character incomparably superior to a score of Langtrys.

The cast was mediocre in nearly every case besides the leading personage in it. A slight hope prevailed that Mr. Grahame, who was not seen in An Unequal Match, would at least prove himself a capable actor. Here, again, we were doomed to disappointment. He played, or attempted to play, Jaques, and of all the bad assumptions of that great creation, his was undeniably the worst we have ever seen. With the single exception of the Seven Ages speech—which, too, was somewhat marred by his bumptious method of elocution—he did nothing approaching excellence. The Touchstone was clownish, the Banished Duke prosy, the Orlando stiff and stupid, the Amiens unable to sing five bars without emitting a false note, the Adam commonplace, and the Corin incompetent. Kate Pattison as Celia (albeit she wore a dress cut after the most approved fashion-plate in the book for the Fall and Winter of 1882–83) and Kate Hodson were the only redeeming features. Miss Pattison was sweet and graceful at least, and Miss Hodson had the true idea of the rough, simple country lass, and conscientiously illustrated it. Phœbe was neatly acted by pretty Sarah Lascelles. The beautiful scenery, painted after Miss Wilton's English models for the As You Like It production at Wallack's Thirteenth Street Theatre two years ago, was used; but a new and picturesque forest set was substituted for the old one, which had a brook of purling Croton in it.

The seats for this week were all sold before Monday, and speculators and others have bought up all of those for next week. Mr. Abbey has announced Mrs. Langtry to play Rosalind until Saturday week. As the places have all been disposed of with the understanding that that was to be the bill, we suppose he cannot again put up the Unequal Match, in which his star shows merit. The engagement will last a fortnight longer. During the last week Mrs. Langtry will either be seen as Juliana in The Honeymoon or Hester Grazebrook, as may hereafter be determined.

* * *

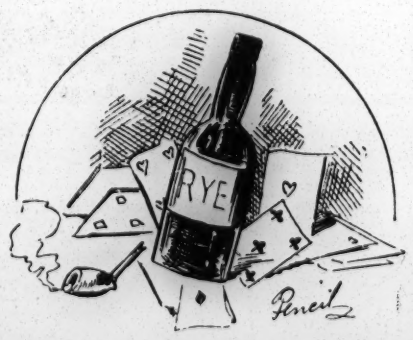
John McCullough, when he first entered the field as a star, possessed undoubted talent; but it was in a barbarous state. The material out of which artistic greatness might be built was there—plenty of it. The man was singularly popular. His leisure moments were spent convivially among jolly friends, who greeted him in every part of the country he professionally visited. About that time the writer saw Mr. McCullough act, and was disappointed in him. The lusty, handsome physique, sonorous voice and noble bearing of the muscular tragedian elicited admiration more on account of the latent power they indicated than because they were efficiently utilized by the actor. McCullough was not an artist then; and if he did occasionally awaken a responsive chord in his observer's breast, it was accidental rather than the result of intention. His physical strength was developed far more than his mentality, and an utter lack of harmony pervaded his performances. Since that time McCullough has changed marvelously. With increased experience he learned why, with all his superior advantages, he had not mounted the artistic plane to a position worthy of his ambition and the approbation of those who love to see the drama intellectually treated. He realized that the pleasure of being admired for social qualities alone is not wholly satisfactory, and that the laurel wreath of fame is an honor far more desirable than the title "Genial John," bestowed by boon companions. So he adopted a complete change of base. Without losing his kindly, jovial character, he betook himself quietly to literary researches. He became a book-worm and a student, rabidly devouring every particle of knowledge pertaining to his art he was able to when not actually at work before the public. An immediate improvement was noted in all his performances. The crudities began to disappear and artistic beauties took their place. While this was going on the man's whole personality grew more and more refined and interesting. The better effects of apt scholarship became apparent. He was no longer the rough-and-ready, hail-fellow-well-met, convivial stroller; but an actor with intellectuality and profundity to back up a stalwart pair of shoulders and a handsome face. He did not grow to be an insufferable pedant, snarling at his competitors and cowering with the fear of detection that springs from conscious incompetence, like one of his tragic rivals who shall be nameless. He remained true to his kindly disposition. Those that have watched McCullough's phenomenally rapid advancement without finding an explanation of it, will be surprised, perhaps, to learn the direct cause.

On Monday the tragedian began an engagement, that is to last five weeks, at the Fifth Avenue. There was a large audience present, which, in point of social distinction, compared favorably with the assemblage collected on the same night at Wallack's to see Langtry. In McCullough's performance of the Roman father, Virginius, the people recognized many new points of beauty. No nobler impersonation exists on the stage to-day. It is now wellnigh perfect. The paternal pride, pathos, dignity, despair of the character are magnificently acted. On the grandeur of this single impersonation the actor might rest his reputation, if he so desired, with the certainty of its entitling him to be ranked among the foremost tragedians of the age. It may be classed with Booth's Richelieu, Salvini's Othello and Rossi's Lear. That is the highest praise we have to award. After the act which ends with the killing of Virginia the audience were wrought up to a pitch of enthusiasm that did not subside until McCullough had been called before the curtain six times. Such a scene is seldom witnessed in a New York theatre.

The company is made up of better stuff than any brought to this city during the past five years in support of a tragic star. Joseph Haworth succeeds worthily to Fred Warde's old position. He played Icilius finely. This actor is young, but he evinces careful thought and conscientious study in his acting. Intelligent men of this stamp are wanted in the profession. They bring to it dignity and respect. We understand Mr. Haworth has been on the stage but six or seven years, four of which were passed in the excellent school afforded by the Boston Museum. He appeared first under John Ellsler's management in Cleveland. We look forward to the young man's achievements in the other plays of Mr. McCullough's repertoire with pleasant anticipations. Edmund Collier's Appius Claudius we have on more than one occasion alluded to. It is a finished personation, embodying skilfully Sheridan Knowles' idea of the character; which, by the way, very materially differs from the Appius Claudius of history. H. A. Langdon, as Dentatus, H. C. Barton, Caius Claudius, J. H. Shewell as Numitorius and Frank Lane as Lucius are individually excellent, while Henry Chanfrau and Charles Kidder in the subordinate parts of Marcus and Titus were acceptable. Kate Forsyth's Virginia is delightfully pure and ingenuous. In the emotional scene she exhibits real feeling, and easily wins the sympathies of the audience. Servia, the Roman matron, was beautifully played by Mrs. Augusta Foster. This sterling actress is a most valuable member of the organizatiou; her ripe talents, developed in a true and thoroughly legitimate school, fit her for any mature part from Lady Macbeth to the one in which she was seen Monday evening.

Virginius will be played all this week and at the Saturday matinee. It is barely possible the same play will be acted during the third week of the engagement; but every one should seize the present opportunity of seeing this great performance. Next week, The Gladiator will be done, Dr. Bird's fine version of the grand old story being used. Other features of Mr McCullough's repertoire are in preparation.

* * *



On the same night that Les Rantzau is brought out, a detachment of Manager Palmer's company, which will be out of that bill, is to appear at Booth's in a grand revival of The Lights o' London. The original scenery will be utilized, and on the broad stage of Mr. Stetson's theatre a very showy performance of Sims' highly successful melodrama may be expected. The Romany Rye will run until Saturday week, when, with its mass of scenery and mechanical contrivances, Brooks and Dickson will despatch it to the larger provincial cities to fill out the remainder of the season. The business has not gone to pieces, as irresponsible journals intimate. The receipts, while not phenomenally large, have continued to be very good up to the present.

* * *

Fourteen Days, with Charles Wyndham and his superb comedy company, fairly vies, in drawing power, with Langtry. The Union Square is crowded every night, and the clever piece is followed from first to last with a roar of laughter and applause. There is but one objection to Mr. Wyndham's support: Several members of it speak with an almost incomprehensible accent. Our people go to the theatre for entertainment, and at the Union Square they expect it to be English throughout. Salvini, by virtue of precedent, has an exclusive right to the polyglot style of exhibition, and we wish Mr. Astley and one or two other gentlemen in Mr. Wyndham's brilliant organization would bear that in mind and relinquish their efforts to steal the great Italian tragedian's thunder. On Monday next—the beginning of the last week of the Wyndham season—Brighton will be played. This is the English version of Saratoga, anglicized by Bronson Howard for the Criterion stage, where it was successfully produced and enjoyed a long run some time ago. With Saratoga we are well acquainted; but Brighton at the Square is fetching coals to Newcastle. However, the company will give the comedy a better representation than it ever had in its original form in this city. On Monday week, which will be Nov. 27, the Union Square stock return and produce Les Rantzau, which is one of those peculiar plays that can only be a great success or a great failure. The indications are that it will be a a great success. The company, under Monsieur Cazauran's direction, have been rehearsing in it for several weeks past, and Mr. Marston's brush has flown over the canvas and turned out some exceedingly picturesque scenery; so the piece will receive every aid that deliberation and ample time for preparation admits. The plot of Les Rautzau and the cast which will interpret it were recently published in these columns.

* * *

Young Mrs. Winthrop—what new can be said of it? The piece appears to be making a solid impression, and it is acted nightly to evenly large audiences. The management are preparing to do Mr. Marsden's play about the first of February. Young Mrs. Winthrop would probably last until next Summer, but the policy of extremely long runs is to be abandoned and the programme varied by the production of a new work about once in six months. The company, it is said, are beginning to complain about the hasty studies these semi-annual productions will entail upon them; but Mr. Mallory intends to carry out his startling plan at any cost. Whiffen is very nervous over the February performance. He fears he may not be able to memorize his part in the brief interim between now and then.

* * *

At the Comique, Mordecai Lyons is running smoothly along and Harrigan and Hart are netting a nice profit at the end of every week. Nevertheless, the play has not created a *furore*. The next piece produced will be, it is whispered, a real local comedy of the Mulligan type. Many people are staying away patiently waiting for that sort of entertainment.

* * *

Tony Pastor's cards are all trumps this week. Charles Ellis and Clara Moore give a neat little German sketch; the Ordeys do a capital balancing act, the Olympia Quartette sing jubilee songs; Lillie Western sings pleasingly; the Irwin Sisters appear in an amusing sketch; Florence D. Kellogg sings operatic selections quite as well as some of Mapleson's people next door, Louise Stetson dances with a skipping rope, and the programme concludes with an intensely funny farce called The New Jersey Lily, in which Jaques Krueger distinguishes himself. Mr. Pastor always engages the best vaudeville talent obtainable and his enterprise is therefore rewarded liberally. Further than this, the entertainments are not vulgar or coarse in any respect and ladies may, and do, enjoy them as well as their husbands, fathers and lovers. On Monday and Tuesday nights the auditorium was crowded.

* * *

Herrmann, "the great and only," whose rights there are none to dispute, is giving his magical entertainment at Niblo's this week, assisted by his wife, Mlle. Addie, and reinforced by several clever specialists, including Katnoshin, the Japanese juggler, and the ventriloquist, Davies. The receipts are fair.

* * *

Oliver Doud Byron, who was to have essayed the legitimate this season, but weakened wisely and retained his repertoire of sensational plays, appeared at the Windsor Monday night in Across the Continent. The auditorium was filled in every part and the excting incidents of the drama were received with much gusto. Mr. Byron's performance of the hero is so well known that it calls for no particular mention now. Kate Byron and one or two other members of his company rendered efficient support. To-night the bill will be changed, One Thousand Miles Away being put up.

* * *

At ten minutes before eight, on Monday night, every seat was sold for The Black Crook at Haverly's Theatre. At ten minutes after eight all the standing room was occupied and money was refused at the box-office. The time-worn spectacle has never lost its attractiveness in this city, and its peculiar charms, although ancient, like most of the ballet-girls, are a joy forever, even unto the *blasé* theatre-goer. The Kiralfy troupe does capital work; but the splendor of the erst gorgeous scenes has departed. The specialties are good. J. F. Peters, who has been playing Hertzog for years, is as weirdly grotesque as ever. Welsh Edwards is a fair Puffengruntz; Florence Vincent a poor Barbara, and W. A. Sands a pleasing Rudolph. Neila Smart, a bright soubrette, made a nice Carline. Greppo, in the hands of Arthur Moulton, was very comic. Nellie Larkelle is the best Stalacta we have seen since Pauline Markham was in her prime. She sang her two solos very sweetly, led the Amazon march gracefully, and spoke her lines with excellent effect. In face and form Miss Larkelle is exceptionally favored. The Kiralfys will keep The Black Crook on at this theatre for two weeks longer.

* * *

The Mighty Dollar was resuscitated by the Florences at the Grand Opera House Monday. This comedy and the Ticket-of-Leave Man draw better than anything else in their repertoire. Bardwell Slote and Mrs. Gilflory passed through the galvanizing process very well. The large audience roared over the Congressman's farcical fun and the female lobbyist's bad French in the usual manner. Next week Joseph Jefferson will appear in Rip, playing every night and Saturday afternoon. The last Patience matinee took place yesterday. Another opera will be done by the Bijou troupe next week.

* * *

At the Mount Morris Theatre My Partner was played Monday and Tuesday to crowded houses. The Harlemites took kindly to Louis Aldrich's manly acting and that of the balance of the company. Mr. Parsloe's amusing Chinaman and Emma Grattan's capital eccentric comedy as Posie Pentland were especially commended.

THE MUSICAL MIRROR.

We are very far from thinking that Mr. Mapleson has given to the New York public a perfect opera company; but we are equally far from imagining that he has wilfully slighted his patrons because he gives off nights with singers who have not as yet, achieved world-wide reputations. The poor man cannot help himself. The public insists on Patti, and Patti insists on a scale of payment that necessitates retrenchment in other quarters. The public will pay only a certain price, and that price is not enough to warrant any manager, in his sober senses, in filling all the parts in a first-class manner. We are a cute people; but, like many other cute people, we sometimes cut our fingers with our own sharpness. There is no such thing as *cheapness*. All good articles command their price, and whoso wants the best must pay the highest. We want the best, but we don't want to pay, and when we are offered a compromise we squeal. Were we a really musical people and wanted to hear good opera well done, instead of gratifying our curiosity by gazing on celebrities and our love of the marvellous by hearkening to phenomenal voices, Mr. Mapleson might be called upon to fill all his bills with thoroughly good artists; but, as we must have monstrosities, and as monstrosities cost very dear, we must not growl if the "nick" is not up to the mark of excellence. We do not mean that Patti is a monstrosity in the usual sense; on the contrary, she is a very lovely woman, a charming singer; but she is a monstrosity inasmuch as she is a thing pointed out, which we take to be the true signification of the term—the word being derived from the Latin "monstrare," to shew. Mr. Mapleson may be a cad, but he is a capable manager, and does his best to please an exacting but thrifty public that looks on both sidees of a dollar.

* * *

The Sorcerer has bewitched the public and Mr. McCaull is reaping a golden harvest. If Mr. Campbell would only doff his Odd Fellow's scarf and Miss de Ruyter would condescend to dress and make up like a snuffy old English pew-opener, instead of a buxom Madison Square widow of means, the programme would be all that the most exacting critic could wish. The place of Lilian Russell was filled during her illness by Madeline Lucette, who, without being a brilliant, is a most valuable member of the company.

* * *

Miss Wadsworth sang pretty well as the heroine in Crispino è la Comare, in which we heard her make her debut in San Francisco—a long time ago. She is lively and *piquante*, but lacks stage experience and proper vocal training. Mr. Connell and Mr. Stantini supported her well. The orchestra was good and well directed by Mr. Ritter. The chorus so so. The whole programme so so, also.

* * *

Rip Van Winkle has justified our prediction, notwithstanding all the pomp and circumstance attending its performances. Notwithstanding the talent of the principal exponents and the efficacy of the band and chorus, it failed. The subject is unfitted to musical treatment, and no singer can possibly make Rip anything but a bore. Mr. Carleton does wonders considering; but it requires a Jefferson or a Hackett to make anything out of the sot of the Kaatskills. And the music is of the most diluted kind—too much watered grog for such a rip as Rip, who "never mixed his liquor, but always took it straight." Gilbert and Sullivan's new venture is to take the place of Planquette's failure, and we hope it will prove to be a change for the better. We are sorry to lose the lucky P from the title. Though not superstitious, we had come to look for a P in all Gilbert and Sullivan's works, and we miss that letter.

—Mr. McBride, of the Union Square Hotel and Arcade ticket office, says the rush to see Langtry will continue unabated next week. Nearly every seat he has is bespoken, and if he had twice the number he thinks he could sell them. This gentleman, by the way, is probably the heaviest and most successful speculator in theatre tickets in New York.

TELEGRAPHIC NEWS.

FLASHED TO US FROM EVERYWHERE.

In the Quaker City.

[BY TELEGRAPH TO THE MIRROR.]

PHILADELPHIA, Nov. 15.—Janauschek opened Monday evening at the Arch to a crowded house. Marie Antoinette was produced, Madame appearing for the first time in this city in the title *rôle*. Marie Antoinette is a character that is unsuited to the school of Janauschek, and the memory of Ristori's grand impersonation dwarfs even the best moments of the Teutonic tragedienne, whose rugged acting finds a wider field in rôles of the nature of Brunhilde. The beauty of the rôle of Marie Antoinette is crushed in the hard grasp of Janauschek. The play is a poor translation of Giacometti's celebrated work, and does not adhere strictly to the original. The support accorded was fair. As King Louis XVI., G. D. Chaplin merits praise, his impersonation being full of dignity and intelligence. Janauschek received a call after every act, and was the recipient of many floral tokens. At the close of the second act, just as the curtain was being lowered, a basket of flowers was handed the star, who came forward to receive the gift; but in retreating she came very near being struck by the roller of the drop.

At the Opera House, Modjeska appeared last evening as Rosalind, and was greeted by an immense audience. She gives a very attractive, although by no means great, impersonation. Shakesperean parts are not the happiest for foreign artists, and Modjeska is, strictly speaking, an actress of the French emotional school. The best feature of her Rosalind is her artistic costuming. The company is balanced in point of merit. Barrymore and Clement as Orlando and Jacques were most excellent.

The Merry War runs more smoothly, but attracted only a fair-sized audience at Haverly's Monday evening.

The Queen's Lace Handkerchief is a great success at the Lyceum, and will retain the boards throughout Thanksgiving week.

William Davidge, Jr., has received a fine offer to go out on the road, and another from a manager here; but George Wood holds on to him, as well he may, for he is a great card at the Bijou.

Griffiths, the leading actor at the Bijou Theatre, has joined Frank Gardner for two weeks, after which he is pledged to return to this city. Within an Inch of His Life will be produced at the Bijou on the return of Mr. Griffiths.

The Langtry craze is beginning to catch on here. Yesterday an exquisite panel portrait of the Jersey Lily was placed on exhibition at the *Times* office, and drew a big crowd of gazers throughout the day. It is the artistic work of Mrs. E. Edward Lewis, of this city.

A Warm Greeting.

[BY TELEGRAPH TO THE MIRROR.]

HARTFORD, Nov. 15.—Seldom, if ever, has a more enthusiastic audience assembled than that of Monday night at Roberts' Opera House, which had gathered to welcome Nilsson. Each number was encored vociferously. Signor Del 'Puente, Miss Hope Glenn and Mr. Biorksten sang again and again in response to repeated encores. An elegant basket of flowers was presented to Nilsson.

Nip and Tuck.

[BY TELEGRAPH TO THE MIRROR.]

SYRACUSE, Nov. 15.—Webber's Nick and Tuck company appeared at the Wieting Monday evening to a large and evidently well-pleased audience. This is their first appearance in Syracuse, and they were well received.

Fritz in Rochester.

[BY TELEGRAPH TO THE MIRROR.]

ROCHESTER, Nov. 15.—Emmet opened to a fine audience at the Academy, 13th. Ranch 10 opens next week.

The Vokes Family appeared at the Grand last night to fairly good house.

The Hazel Kirke party, the last two nights this week, will without doubt do an immense business.

A Theatre Burned Down.

[BY TELEGRAPH TO THE MIRROR.]

DENVER, Nov. 15.—The Theatre Comique, at Pueblo, was destroyed by fire on Monday night. The loss is total. The fire was the work of an incendiary.

Milton Nobles opened at the Tabor on Monday night. Business is good.

A Memorable Night for Mary.

[BY TELEGRAPH TO THE MIRROR.]

LOUISVILLE, Nov. 15.—Saturday was a gala night at Macauley's. Our Mayor presented Mary Anderson, on behalf of the people of Louisville, with a wreath of laurel. The house was packed in every part, and the actress was called before the curtain at the end of each act, amid thunders of applause. The stage was loaded with flowers.

Raymond presents his new play, In Paradise, to-night.

Delighted Jerseyfolk.

[BY TELEGRAPH TO THE MIRROR.]

TRENTON, Nov. 15.—Collier's Lights o' London opened at Taylor Opera House on Monday night to the biggest house of the season; people turned away at quarter past seven. Business last night was even better, all seats on the lower floor being sold before the doors were opened. Standing room only at seven o'clock. Audience almost wild in their enthusiasm.

The Lingards Down East.

[BY TELEGRAPH TO THE MIRROR.]

PORTLAND, Nov. 15.—The Lingards are filling an engagement here, giving Pink Dominos and Camille. Business large.

Taken from Life Booming.

[BY TELEGRAPH TO THE MIRROR.]

BALTIMORE, Nov. 15.—At Ford's Taken from Life is drawing the largest houses of the season. Sam'l of Posen is but a few lengths behind at the Holliday. The Wilbur Opera company arrived late, and the performance did not close until after midnight.

Impresario Strakosch Ill.

[BY TELEGRAPH TO THE MIRROR.]

DETROIT, Nov. 15.—Minnie Hauk appeared in Carmen at the Detroit Opera House on Monday night. There was a goodly attendance. The Barlow-Wilson Minstrels drew a fair house at Whitney's. Harry Miner's company is jamming the Park. Manager Strakosch is ill.

Changes in Companies.

[BY TELEGRAPH TO THE MIRROR.]

MONTGOMERY, Ala., Nov. 15.—Edward Clifford and wife have left Claire Scott's company and joined J. H. Huntley's company at Birmingham. Henry Cone and Maggie Morgan, from John E. Ince's Boarding-School company, take their places.

At the State Capital.

[BY TELEGRAPH TO THE MIRROR.]

ALBANY, Nov. 15.—Wallack's company produced The Queen's Shilling at the Leland on Monday night, before a comparatively small audience. The play was well received, and the local press commented favorably. There was a good house last night.

The Jollities opened to a small house; but last night there was a good attendance.

Mordaunt's Eastward Way.

[BY TELEGRAPH TO THE MIRROR.]

WICHITA, Kas., Nov. 14.—Mordaunt's Shipmates are on the home stretch. We open three new opera houses—at Tucson, Las Vegas and Trinidad. All well; treasurer radiant.

JOHN M. BURKE.

Openings in the Lake City.

[BY TELEGRAPH TO THE MIRROR.]

CLEVELAND, Nov. 15.—The Hanlons are drawing very well at the Euclid, business increasing nightly. Minnie Palmer is drawing crowds to the Academy. George Ryder is here booming Mather.

Irving's Tour.

The coming of Henry Irving is looked forward to with great interest, and Manager Abbey, who is to bring him to our shores, is highly praised for his enterprise. He was found yesterday at Wallack's Theatre, and briefly spoke to a MIRROR reporter of the particulars of the English tragedian's visit.

"I have no reason to complain of anything at present," he said first, as he complacently surveyed the crowd of people thronging to the box-office for seats for the Langtry performance. "My present star is drawing splendidly. All the desirable seats for this week are sold, and most of those for the coming week; and if the house was larger, I have no doubt we could fill it every night of the engagement. Mme. Nilsson is doing well in the East, drawing fine houses.

"Irving appears," he continued, "on Oct. 29, 1883—less than a year from now. I have contracted with him for a season of six months, during which he will play in most of the principal cities of the Union. He will bring with him a full and complete company, comprising about fifty people. In order to produce the plays in first-class style he will also bring all the necessary scenery, furniture and properties, and the plays will be produced with the same attention to detail that they receive in London. So you can comprehend the amount of scenery to be brought out. I may say that it will fill eight ordinary baggage cars."

"Do you regard Irving as a great actor?"

"He is, unquestionably, a great actor; not free from mannerisms; but these latter are lost sight of in the general excellence of his impersonations. The great secret of his success is due to the exceeding care which he pays to the very smallest details. His principal support, Miss Ellen Terry, is a great artist, and would be a first-class attraction by herself. Irving will play all the parts that have made his fame at the Lyceum."

—The Comley company will commence the New Year with a new four-act drama entitled The Princess Chuck, written by E. J. Swartz, of Philadelphia, who is now at work on the last act. The company, it is said, will be one of the strongest dramatic organizations yet brought together. The part of the Princess will be allotted to Lizzie Harold-Comley. W. J. Comley, the manager, says he has already had offers to open in Chicago; but prefers getting an Eastern endorsement of the new play.

Mrs. Langtry---Society.

A year has passed away since the advent of Mrs. Langtry upon the boards of our American stage was first looked upon as a certainty. In the *interim*, her photographs found their way first into the private album, and thence into the shop window. There, with the cheaper lithographs exposed to the common view in every direction, have made her features familiar to all. Whatever interest beauty alone may excite, a history lends a peculiar charm; and if that history be romantic, the charm is doubly enhanced. We, who have discarded all titles and patents of nobility, do not, nevertheless, consider a romantic history the less interesting because so titled a personage as the Queen's son appears as the hero of the tale.

Naturally enough, curiosity, which seldom is found sleeping in America, awakened one morning to learn that the famous Lily of Jersey was in the city and had been seen in the public places of amusement. On every side the query was heard: "Have you seen Mrs. Langtry?" Every one was anxious to see for his or herself the peerless beauty that Millais had painted and Oscar Wilde gushed over, to say nothing of the interest awakened by her London reputation. So, stimulated by an irrepressible curiosity, the public flocked into Mr. Wallack's Theatre to see a historical-professional beauty play Hester Grazebrook in An Unequal Match. An account of her debut has already been given in these columns.

Three questions may readily be formulated as the principal thoughts concerning her which existed in the minds of her audience. First, Is she beautiful? Second, Can she act? Third, Will society receive her? Before the curtain had been rung down on the third act every person had answered the first and second questions to his or her own satisfaction. But the third?

However democratic we citizens of the republic consider ourselves, inwardly, if not openly, we recognize a class which has arrogated to itself the title of "the best." To its judgment everything in art is referred. The endorsement of this class furnishes a passport to the best society in the States. One thing is indisputable, that however great the celebrities are who visit our shores, they lose no opportunity to present their letters or claim the privilege of a previous acquaintanceship. Society, though defiant and arrogant in bearing to its own members, flings wide open its hospitable doors to the stranger of distinction, and welcomes, with the air of a hero-worshipper or a lion-hunter, any person who has become distinguished in the artistic world. The spirit of the most conservative society to such strangers is catholic, too catholic, perhaps; and their mannerisms, (which are sins in the code of convention, punishable with expulsion if committed by one of its own members), are playfully called the delightful eccentricities of genius. Society will submit to conventional shocks; but the bars in her gates must be lowered with discrimination and not thrown down to every one who stands without—the applicant must be duly received and vouched for at least. It is this discrimination that renders the recognition of society a patent of marked value. A passport stamped with all the signets that ever adorned royal fingers cannot be more honorable than the simple recognition of good society. It implies a freedom to enter not only the state and the halls of entertainment, private and public, but also admission into the peaceful family circle as an esteemed guest and a trusted and honored friend. This endorsement is set at a high valuation throughout the entire country.

Mrs. Langtry evidently has not brought letters of introduction; and certain it is that our best people have not called upon her. It is a pity that Mrs. Langtry did not come here prepared to win social recognition. Her *pose* in the world has been principally social, and her womans' pride and natural feeling must set a value upon this endorsement. For other reasons it would have been advisable.

Our "best society," though delighting in forms, and aping at times the customs of our English cousins, is essentially republican. Its principal leaders, or perhaps it might be more correctly stated, its leaders' husbands, are now actively occupied in all forms of bread-winning; and no lady, driven by the force of circumstances to earn her bread upon the stage, will be considered less the lady or less the woman to be honored and respected. We have not become so refined that we place a premium upon the card-playing gentleman, or the expert lady borrower of little sums which death alone can pay. In consequence of this feeling, Mrs. Langtry will not feel the embarrassment consequent upon the falling off of acquaintainces as she did in London, which was mainly due to jealousy, envy, and fear of being a friend to an actress. London society, it must be remembered, is famous for its purity! In degenerate America, we prefer the actress to the professional beauty!

All who have seen Mrs. Langtry share the same hope that some day in the future they shall be permitted to see her again a more finished actress. To-day she is a stranger in our city, young and nervous, with a hard road to travel. Beauty, indeed, she has; but art is not yet hers, and the latter in the future will be even more serviceable than the former. She stands upon the threshold of the art-world, and audiences yet uncollected feel kindly for her. Time works many changes, and with diligence and patience she may attain a high place in the profession. It is commonly said that we are a kind-hearted people, and the tour of Mrs. Langtry will prove it. We must see for ourselves and must not be blinded with the dust of London streets or the malicious whisperings of envious London matrons. The gift of Nature which has made her conspicuous, is always fatal and unsubstantial, productive of the meanest and most despicable insinuations that the mind can originate.

Few flowers indeed can stand the atmosphere of London, and that delicate stalk, Reputation, is bruised and mangled with savage delight in every London boudoir.

We have waited for Mrs. Langtry with the most pleasant anticipations; we have seen her with feelings of marked pleasure, and that has made us trustful of her progress in the future; and on some day to come we shall hope to see her triumphs proclaimed in the social and dramatic worlds of London and New York.

Letters to the Editor.

DISBANDING "LIKE A MAN."

NEW YORK, Nov. 9.

EDITOR NEW YORK MIRROR:

DEAR SIR:—Allow me to contradict and correct several statements made about me in two articles in your last issue. First, my record shows that I have been able to make the opera business work pretty well for some time past. Second, my health was never better; thanks. Third, I never rest; I am busily at work in my business now and always. Fourth, Brocolini and Laurent did not lose three weeks' salary, nor anything like it, nor is "Ed Temple out of pocket three weeks' hire." Mr. Temple was only with me two weeks in all, and both he and the other gentlemen were paid all but a very small balance, which they will receive very shortly.

It seems to me that newspapers might wait a few days before making assertions that actors are going to lose money through a manager who up to last week had never failed for three seasons to pay every one promptly on salary night. I did the wisest thing under the circumstances, which was to tell my people I must suspend my business for a short time, like a man, instead of leading them on week after week, with hopes and promises which too often are never fulfilled. The only part of your statement which was correct, was that "I feel cut up." I do feel so; but you will shortly see me enter the lists again, and although "cut up," I trust to come out "whole." I refer you to any and all artists who have ever been in my employ, to say whether or not they have been liberally and promptly paid or not. I am sorry you have been misinformed. Respectfully,

JAMES BARTON.

SADIE BIGELOW STILL WITH ROBSON AND CRANE.

INDIANAPOLIS, Nov. 8, 1882.

EDITOR NEW YORK MIRROR:

Please correct statement made in last issue of THE MIRROR that May Henry had replaced Sadie Bigelow as leading lady of Robson and Crane's company. Miss Henry is simply understudying some of Miss Bigelow's parts and will play them in the event of the latter's illness or withdrawal from the company.

It is true, as you state, that Miss Henry has only been on the stage since the opening of the season, and has shown extraordinary talent; but she is far too sensible to attempt leading business yet for a while. Miss Henry was formerly one of our handsomest and most popular society belles.

Please make correction and oblige yours, etc.,

JAMES V. COOKE.

AUTHORSHIP OF FRIEND AND FOE.

PITTSTON, Pa., Nov. 12, '82.

EDITOR NEW YORK MIRROR:

DEAR SIR:—I see by this week's issue of your paper that Mr. Bartley Campbell telegraphed you from San Francisco, wherein he asks you to name your authority for the article published in your paper two weeks ago. You give us your authority—the name of Chauncey G. Pulsifer, who is at present acting as representative of Mr. Power, my manager, and myself. Now let me state the facts just as they are:

At the close of my first season with Bartley Campbell, he offered as an inducement for my remaining with him the second season of My Geraldine, to write me a play, which I accepted. During the month of December, 1881, while the company were playing an engagement at the Royal Theatre, Toronto, Can., we were notified that the company would close at Adrian, Mich., the fore part of January, 1882, which did take effect there and then. Instead of Mr. Campbell writing a new play for me, as he agreed to do, the plot of which he described to me in the Palmer House, Chicago, he gave me the play which I am at present playing (and of which he, Mr. Campbell, is the author), namely, Friend and Foe.

I produced the above-mentioned play for the first time at the Grand Opera House, Brooklyn, New York, May 1, 1882, to a succession of good houses. Though the engagement proved to be a successful one financially, and to a great extent artistically, I saw where the success, in an artistic sense, could be greatly increased; and to accomplish this, the fourth act would have to be changed. This Mr. Campbell knew and acknowledged. Mr. Campbell would have probably rectified this, had he not been so busy with his play, The White Slave. Later on he could have attended to the matter had it not been that he was writing the play Siberia for the Kiralfy Brothers. Be that as it may, the play had to be strengthened, and some one capable of writing dramatically must be the one to do it. Mr. Power (my manager) and myself selected Sydney Rosenfeld; We interviewed him; he accepted the offer made him; touched up the fourth act, and wrote in a new act, making in all five acts—I, myself, looking after the comedy element. Mr. Rosenfeld did the work referred to and did it well.

Yours, respectfully,

WILLIAM J. SCANLAN.

PROFESSIONAL DOINGS.

—This is a picture of Sadie Martinot, the Boston soubrette, who has made quite a hit in the London production of Rip Van Winkle.

—The circuses are fast freezing out.

—Milton Nobles will open in San Francisco Dec. 4.

—Several Boston clubs are preparing to dine Salvini during his stay at the Hub.

—Dan Frohman is in the West, looking after various M. S. companies. He will return next week.

—Gussie De Forrest has been engaged to play Lura in Romany Rye, in place of Florence Elmore.

—Colonel McCaull went to Philadelphia Monday morning on business and returned Wednesday morning.

—Will English was defeated for Congress by only seventy votes. Sorry he was not included among the "surprises."

—R. C. Campbell has resumed his old position as business manager of one of the Madison Square Theatre companies.

—John T. Malone, late with James O'Neill, has joined F. B. Warde's company. He takes the place of Henry Aveling.

—Jennie Yeamans is having great success in the part of Sally Styles in The Electrical Doll with Atkinson's Original Jollities.

—M. B. Leavitt has two hundred and thirty-one people in his employ at the present time, not counting managers and agents.

—Lillian Ashby is slowly mending. Her place in the Lingard company is held open until the tedious convalescence is run.

—Louis F. Baum, of the Maid of Arran company, was recently united in marriage with Miss Maud Joslyn, of Fayetteville, N. Y.

—Marlande Clarke played scenes from Hamlet at the Turf Club Theatre last night, assisted by Fanny Gerald, a clever young actress.

—Three young actors—Maurice Strafford, D. H. Chase and Tom. Meagher—have retired permanently from the profession to engage in other pursuits.

—Charles W. Butler has been engaged by Brooks and Dickson to play Boss Knivett in Romany Rye, in place of Henry E. Dixey, who returns to comic opera.

—Mrs. Frank Tannehill, who goes to Chicago with the Romany Rye, recently had two severe operations performed on her eyes. She was suffering from granulated lids.

—The latest conundrum exchanged between variety actors is, "What's the difference between New York and Brooklyn?" and the jocose reply is, "Two cents or swim."

—Alma Stanley's Vic company includes Jennie Morton, Edith Jenesse, Fannie Bensel, F. W. Dahlborn, Fred Sackett, James Wallis and E. McArdle. W. M. Norton is the advance agent.

—Charles Frohman returned to town on Monday, but will leave again to-night for Pittsburg and Washington to look after the interests of the Madison Square Theatre companies.

—Catherine Lewis will sing with McCaull's Opera company at the Philadelphia Lyceum Thanksgiving week. Miss Lewis will play the leading rôles in Olivette and The Snake Charmer.

—Boyd's Comedy company, supporting Florence Richmond's ambition to become a star, failed to "catch on" at the agricultural fairs in the sunny South, and has therefore succumbed.

—The old Aquarium is rented to the Indian Wigwam managers for $500 a year. The managers claim that they take in $5,000 weekly, notwithstanding that the general admission is but ten cents.

—Miss Jules, the talented and lively comedienne of the Thalia Theatre company, performed her part of Artemisia for the one hundredth time, at Robinson's Opera House, Cincinnati, on the 9th inst.

—Frank Tannehill, Jr., has been re-engaged by Henry Jarrett for another provincial tour in Fun on the Bristol. Mr. Tannehill has composed six clever songs, which are published in London and find ready sale.

—Edward Lamb and J. W. Shannon have not succeeded in making Moneybags go in the South. Phil Simmonds, the agent, writes us that they will close up the season in Charleston, S. C., on Saturday night.

—G. W. Gould's new opera, Arctic, will be produced at the Windsor Theatre, Boston, Monday week, 27th. Blanche Corelli takes the leading *rôle*. Negotiations are pending with Brocolini for the baritone part.

—Monday night an incipient fire occurred at Haverly's. A front scene caught from a lamp in Zamiel's cap in the last act and several people started to go out. A half dozen hands slapped the flame out before it had done any damage.

—Ben Butler and James E. Murdoch met at the annual dinner of the Boston Press Club last Saturday night and renewed old acquaintance. The late Mrs. Butler and Mr. Murdoch were members of the same theatrical company years ago.

—Zelma Valdemir, late of the Child of the State company, which is now no more, has joined Helen Coleman's company as leading juvenile. Mrs. Coleman writes that the company has done very well, except during the heat of the political canvass. Louise Raymond, the soubrette, is receiving good notices from the Western press.

—Kate Claxton will play at the Academy of Music, Philadelphia, beginning 27th. Two Orphans is to be brought out in grand style, with an augmented company. John Stetson, who will be interested in the management, will draw upon Booth's Theatre for the stage setting and mechanical adjuncts. Voegtlin and Clare will do the scenery.

—A Baltimore author is at work on a musical comedy for Alecia Robson, in which the lady will star next season. A well-known Baltimore hotel man, it is rumored, has taken quite an interest in the lady, and rumor has it that he is soon to lead her to the altar. Her father, Stuart Robson, has recently purchased a handsome New York residence, which will be deeded to the daughter on her wedding day.

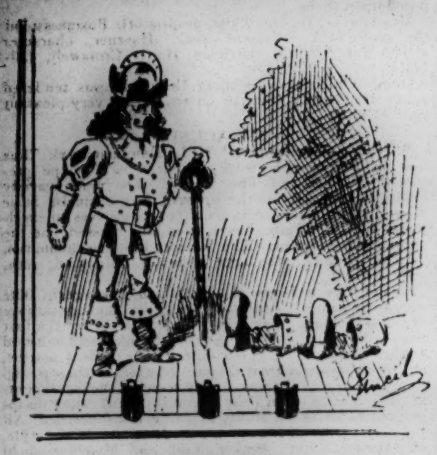
—"For the limited number of plays we produce," said Wesley Sisson, of the Madison Square Theatre, Wednesday morning, "we receive more manuscripts, proportionately, than any theatre in the country. All are carefully read. These plays are of very different grades. Some of them are excellent all through; some are good in one or two acts, while the rest are good for nothing. All receive consideration."

—The Big Indian Wigwam, at Broadway and Thirty-eighth street, is crowded nightly, the ten-cent admission rates seeming to be very popular. A good performance is given by forty Indians, illustrating all phases of border life. There are also some interesting specialty performances given, including trapeze acts and performances under water by Lurline, the Water Queen.

—Dr. Damrosch, since his production of Parsifal in the Academy of Music, has determined to make a tour of the principal cities of the West, and will take with him his orchestra, numbering some sixty pieces. His vocalist will be Isidora Martinez, a soprano. The tour of Dr. Damrosch embraces Cincinnati, Louisville, St. Louis, Indianapolis, Chicago, Detroit, Cleveland, and the principal points in Canada.

—Baldwin's Theatre, San Francisco, has never paid even with good attractions. The reason assigned by the 'Frisco people for its failure in the past is the want of proper management. This excuse will not hold hereafter, for immediately on his return from Europe, to which he sailed by the *Arizona* on Tuesday, Gustave Grohman assumes control of the house. He will give a prolonged season with the Madison Square successes, and he may add such novelties in the same line as he will be able to secure abroad. Mr. Frohman's absence notwithstanding this is his first trip to the other side, is not intended to extend over weeks.

PROVINCIAL.



BOSTON.

Joseph Jefferson fulfilled all the brilliant anticipations of his admirers and crowded the Globe to excess all last week. At the matinee hundreds were unable to obtain admission. Mr. Jefferson as Rip Van Winkle, has not been dislodged from the high place he has secured. All classes of play-goers have delighted to do him honor, and few have been found, if any, to dispute his pre-eminence. Although our public would have liked to renew their acquaintance with Mr. Jefferson as Bob Acres, it would, however, have been subject for regret had he determined to confine himself to Fighting Bob, and to turn his back upon work such as that which in the past has helped to build up a lasting fame. The supporting company did fairly. Rose Wood has improved upon her Gretchen. Charles Waverly was as forcible as ever as Derrick. Ben Ringgold was too mature for Hendrick. The remainder of the cast pleased.

Apropos of Mr. Jefferson, I have before me a bill of his first appearance in this city at the Howard Athenæum, March 15, 1853, in the character of Bobtail in My Precious Betsy, with Mrs. J. H. McVicker, as Mrs. Wagtail; Edwin Adams, as the Shop Boy; Mr. Martin, as Wagtail; Mrs. Conover (Mrs. J. H. Stoddard), as Mrs. Bobtail. Mr. Jefferson was attached to the theatre as low comedian, and speedily became a great favorite. To return to the Globe: This week, Salvini, in a round of his favorite characters.

Crowded houses have greeted Lotta at the Park in her specialty of Bob. So great has been the success of Bob that it will be repeated all the week.

Rcmany Rye has come to stay, judging by the large crowds that attend the Museum. The play will be repeated for many weeks to come.

A company comprising several old Boston favorites appeared in Our Goblins at the Windsor. Business was excellent throughout the week, election notwithstanding. The play itself is nothing more or less than a farce, and has been frequently played in this city. This week Knapp and Armstrong's combination and Blaisdell family appear.

The Howard Athenæum is such a mint, and is so well known for successes, that it is hard to write anything new of the cosy place. This week Manager Harris presents Leavitt and Pastor's United combination, comprising the best specialty artists on the variety stage.

Fred Roberts, Edith Adnow, Nellie Gray, Laverne Brothers, Carter and Anderson and many other stars appear at the Boylston Museum.

Items: Gus Williams was in the city on Sunday; also George Roberts, of Brooks and Dickson's managerial staff.—Christine Nilsscn will appear in Music Hall 18th.—Robson and Crane in Forbidden Fruit at the Globe Theatre 20th.—Lawrence Barrett follows Lotta at the Park.—The Dudley Street Opera House has closed its doors for want of patronage.—The Bijou Theatre is now announced to open Dec. 4, George S. Knight and wife being the attraction.—Iolanthe is also to be produced at the Bijou, with Clara Poole, W. H. Fessenden and Gus Hammerlee in the principal rôles.—Fanny Brown is still confined to her residence, and will be unable to play for some days.—William Pendleton, late of the Southern Theatres, is in the city.—James E. Murdoch was the guest of the Boston Press Club at their annual dinner, 10th. General Ben Butler was present, and renewed his acquaintance with Mr. Murdoch, the General's late wife being an old friend of Mr. Murdoch, and was the leading lady of the old Park Theatre, New York, when both Mr. Murdoch and Mrs. Butler, then Miss S. Hildreth, were popular favorites in that city. M. Murdoch's readings here have not been attended with great success, pecuniarily speaking, but very great artistically.—Oliver Twist will be the attraction at the Globe on Saturday night with Marie Prescott as Nancy, Lewis Morrison as Fagin.—Camilla Urso, the celebrated violinist, is in the city, and appeared at Tremont Temple on Monday evening.—Emma Thursby will sing in Music Hall sometime during November.—Just thirty years ago last Saturday the new National Theatre was opened for the first time, E. A. Sothern, then known as Douglas Stewart, making his first appearance in America as Dr. Pangloss in Heir-at-Law, and made a great failure, so that his engagement was cancelled, owing to incompetency—Rose Stella has received offers from Manager McCaull to appear in The Snake Charmer in Philadelphia with Catherine Lewis as principal, but declined the engagement.—Mrs. Dr. Galvin, formerly Alice Logan of the Denman Thompson company, is permanently residing in this city.

SAN FRANCISCO.

Nov. 6.

Haverly's California Theatre (Frederick W. Bert, manager): Bartley Campbell's play, The White Slave, with a superb cast, is an emphatic success. The audience which assembled last Monday night to witness its first presentation in this city, was very large and naturally inclined to be critical. It is no exaggeration to assert that a more satisfied audience has rarely been seen inside of a theatre. Nothing was neglected on the part of author or manager to insure success. The scenery was elaborate and handsome, while the cast left nothing to be desired. As it is not possible to particularize as to the excellence of this unusually strong dramatic organization, which has rarely been excelled except away in the past, I will simply append the cast and say that everybody did remarkably well in their respective parts: Lisa, the white slave, Georgie Cayvan; Daphne, an octoroon, Louise Sylvester; Nance; a quadroon, Cecile Rush; Mrs. Lee, from Virginia, Mrs. C.R.Saunders, Letty Lee, Mary Mills; Martha, a better half, Connie Thompson; Clay Britton, a Kentuckian, Gustavus Levick; William Lacy, dealer in niggers, George Wessels; Judge Hardin, Max Freeman; Job, a negro preacher, W. H. Thompson; P. H. Stitch, a lawyer, Walter Lennox; Clem, a field hand, Barry Maxwell; Jack Hazelton, in love with Letty, George Osborne; Bancroft, an overseer, Walter Hubbell; Captain Striker, G. L. Kean; Natchez Jim, a gambler, Scott Davis; Jamison, clerk of the "Belle Creole," Frank Kemble; Count Starin, a beat, Jay Hunt; Little Jim, Daphne's child, Tillie Schutz. The newspapers have been particularly well pleased with the play and players, which shows an inclination to endorse this new departure of Haverly's. In spite of the opposing influence of the Authors' Carnival, bad weather and politics, The White Slave has been favored with large houses all the week, Saturday matinee and night being "crushers." It is the present intention to continue the same piece too weeks longer, and then bring out the new spectacular drama, Siberia. Should the interest not be of sufficient duration to warrant this, My Geraldine, which has never been played here, will be put on.

Grand Opera House: This house, which has hitherto been looked upon as San Francisco's theatrical white elephant, was reopened last Tuesday night, after extensive improvements throughout, under very favorable conditions, Andrews and Stockwell's new pantomime and specialty company being the magnet; and a very good one it is for the prices charged, which are: Fifty cents in orchestra and parquette, including reserved seat; seventy-five cents in dress-circle, including reserve; twenty-five cents in family circle, and fifteen cents in the gallery. Business was fair only after the opening, until Saturday night, when the immense theatre was uncomfortably packed. It seems to be the aim of the lessees to popularize this theatre with a class that have hitherto ignored theatrical amusements because it has been a luxury beyond their reach. Saturday and Sunday night proved conclusively that the Grand is destined to fill the gap between the beer-gardens and the theatres, and consequently will really be the people's theatre. Humpty Dumpty starts on its travels next week, and will eventually bring up in Oregon. Mrs. F. M. Bates and her company, which has been doing fairly through the country, will put in the week of 13th. Jay Rial's Uncle Tom follows for two weeks.

Emerson's Standard Theatre (William Emerson, lessee and manager): There is no diminution in the popularity of the minstrels, no matter how strong the opposition. With such diversified and humorous talent as exemplified by the great and only Emerson himself, assisted by Charley Reed, Charley and Harry Cogill, the unapproachable exponents of Hibernianisms; Walsh and King, the Leo Brothers and Miss Conchita, things could hardly be otherwise, with a weekly change of bill. Chas Downing, formerly of the California, takes charge of the musical department to-night.

Baldwin's Theatre: To be opened about the first of the holidays, with Gustave Frohman as lessee, and a company from the Madison Square. Samuel Meyers and James H. Love are to be connected with the business department.

[illegible] Theatre: To be opened about the holidays, by H. Lenrkit as lessee and Al. Hayman manager. [illegible] of the house is in progress.

[illegible] (Edward Buckley, lessee and manager): Rose Lisle and Valentine Love are the leading attractions here, this being their ninth and last week. A variety entertainment precedes the drama. Last week, The Black Flag; or, The Ocean Waif, attracted fair attention. This week, The Frozen Deep will be the chilling attraction. On Thursday night, Mr. Buckley is announced for a grand complimentary benefit, tendered by the entire company. It is somewhat remarkable that Mr. Buckley's complimentary benefits are becoming frequent. Perhaps it is an established rule of the house, as no one else is similarly favored.

Tivoli Opera House (Kieling Brothers, proprietors and managers): Strauss opera, The Merry War, is not meeting with much consideration from the cheaper portion of the public, as the distribution is not at all equal to the requirements of the opera. It is nicely placed on the stage; but beyond the choruses and the orchestration, it is simply a vile production. The company needs reconstructing badly, and above everything a competent tenor is wanted. Kieling senior has just returned from Europe.

Winter Garden (Stahl and Maache, proprietors): The Merry War is doing an excellent business, with Ferdinand Urban, Ethel Lynton, Harry Yates and Helen Harrington in the principal parts.

Charter Oak Hall (R. H. Kohler, lessee and manager): Kohler's Waxwork Exhibition and Promenade Concerts opened Saturday night, and being the first entertainment of this character ever given here, it is destined to be popular.

Items: A. D. Bradley, who was attacked with paralysis a short time ago, is improving.—J. M. Ward joins the Bates company for a week.—Manager Thomas Maguire is negotiating with parties in Europe for a season of grand opera in this city.—Reports from Oregon mention the success of the Bert-Palmer company, and Mabel Bert is singled out for great praise in Maud Harrison's part in The Banker's Daughter and Eleanor Carey's part in Lights o' London.—Hattie Moore and the remnants of the Moore-Gates stragglers, from the North, are to open a cheap operatic resort in Oakland.—The great popularity of the one and only genuine theatrical reflex in existence, THE MIRROR, is shown by the partiality of the press here in exclusively clipping from it.

PHILADELPHIA.

Janauschek began an engagement at the Arch on Monday evening, appearing for the first time in this city in Giacometti's powerful tragedy, Marie Antoinette. The great actress has been testing her translation of the play in the provinces. The grand representation of the thrilling historical piece given by Ristori is still remembered. During her brief engagement of one week, Janauschek plays Bleak House, Marie Stuart, and Mother and Son. Emma Abbott will begin an engagement 20th.

Modjeska made her first appearance in this city in the rôle of Rosalind in As You Like It Monday evening, 13th. Frou-Frou, Romeo and Juliet and Camille were offered successively, Rosalind being the crowning feature of the week. The graceful Polish actress is a great favorite here. Mme. Modjeska is well fitted to the rôle of Camille; her school is purely the emotional, and in Shakespearean parts she does not excel. Therefore, in attempting that which is entirely out of her line she displays mistaken ambition.

The Queen's Lace Handkerchief is now in its third week at the Lyceum, and drawing large audiences. The popularity of the work has steadily strengthened, and too much praise cannot be spoken of the performance of McCaull's Opera Comique company, as it is the best that has been recently seen here in English opera. It had been intended to change the programme this week, but the steadily increasing demand for tickets has retained the opera for a third week. On Saturday evening, 18th, lace handkerchiefs are to be presented to all the ladies as a souvenir of Strauss' very delightful work.

The Merry War, which hitched so terribly at Haverly's on the first night, now runs smoothly, and is sung and acted as fairly as is possible with so commonplace a company as Haverly's. The Merry War is now in its second week. On the 20th a Madison Square company will present Esmeralda.

Annie Pixley repeated Zara on Monday evening. M'liss was given on Tuesday and played the remainder of the week. Miss Pixley is said to have paid Marsden $1,500 for Zara. If she had paid him five times the amount, the money expended could not make the piece other than it is—commonplace and fit only for Lotta, who has a way of making very little striking endurable. M'liss is a good character part, and the clever Western soubrette plays it for all it is worth. Mankind will be produced 20th.

The Two Orphans, D'Ennery's play, which, like Uncle Tom's Cabin, is always lugged to the rescue when business is bad, is the attraction of the week at Wood's Museum. If success is to be stamped upon the banner of the Museum the company must be born again.

Jessie Brown; or, The Siege of Lucknow, with Lillie Hinton in the title rôle, is the bill at the Bijou this week. A company of militia do the military business and the piece is attracting good audiences. Manager Wood has enjoyed success since he entered upon the management of the theatre. Miss Hinton and William Davidge, Jr., reign as the special favorites, and Mr. Griffith, the leading man, is very popular.

Fraulein Gallmeyer continues throughout this week at the Germania. The Mascotte is the rehearsal.

There is no change this week in the programme at the Eleventh Street Opera House. Scrapple continues the laughable afterpiece at the Arch Street Opera House. Both bills are full of go and large audiences rule.

The National Theatre rejoices this week in a genuine border sensation in the form of a wild Western drama, founded on incidents in the life of the James boys, and in which the Ford boys give an illustration of the killing of Jesse and the surrender of Frank.

Items: Jarvis will begin his nineteenth annual series of classical musical soirees on next Saturday evening at the new hall of the Union League Club.—It is said that Edward J. Swartz, of the *Evening Telegraph* is writing two new plays, one for Manager Hill and one, The Princess Chuck, for Lizzie Harold (Mrs. Comley). The Princess Chuck is of the M'liss order of piece. It has long been understood that bright Lizzie Harold-Comley was to have a play written for her; but it was told that the leading character would be a boy.—West Lynne is the name of a new play by a Philadelphia author. The piece, which is said to be full of interest and power, is a companion play to East Lynne. It was accepted by the late Lucille Western and was in her possession at the time of her death.—Iolanthe is being gotten up at the Lyceum in a style of great magnificence. The scenic artists are now hard at work. I have seen the plans and they are exquisite.—A Match for a King is in preparation at the Arch.—N. S. Wood appears at the National next week in Nan the Newsboy.—Mrs. Langtry's engagement does not begin at Haverly's Theatre until Dec. 18; but the sale of seats has been opened.—It is quite certain that The Quaker's Daughter is to be taken upon the road by its author, Grattan Donnelly, of the *Evening News*. Mr. Donnelly will be missed, for he is popular. He has written a good play and ought to succeed.

CHICAGO.

Of the numerous operatic companies which annually visit Chicago, the most popular is undoubtedly the Boston Ideal. Each visit shows an improvement over former performances, and as a consequence they take a new grip on popular favor. The voices are always excellent, and now a marked improvement in acting is noticed. It is certain that Patience, Mascotte and Fatinitza are better done by this company than by any we have seen, and the tremendous crowds that nightly fill the Grand Opera House prove the assertion. Patience has perhaps drawn the largest houses, with Marie Stone in the title role; but this bright and witty musical satire is so full of popular airs and gives the singers so many good things, that no one artist can claim to be the star. The new tenor of the company, Herndon Morsell, has created a most favorable impression, and in addition to being a good singer, is rather more of an actor than is usually found among tenors in light opera. This week the repertoire will consist of Patience, Belles of Corneville, Musketeers and Mascotte. Next week Union Square company.

At McVicker's Theatre Lawrence Barrett opened his engagement in Francesca da Rimini. There was a comparatively small audience, owing in some degree to the nearness of election; but the houses have steadily increased in size during the week, and deservedly so, for the play is a good one in every respect. As Lanciotto, the Dwarf, Mr. Barrett gives a natural and dignified representation of a complex character—one full of conflicting emotions, each struggling for the mastery; all to be overpowered at the last by the most terrible and relentless of passions—revenge. It was a fine performance, and adds still another laurel to the wreath on Barrett's brow. The support was excellent. Louis James played a court jester, Pepe, a part somewhat out of his line; but did so well that, in spite of its repulsive character, the audience applauded him frequently. Otis Skinner, as Count Paolo, the brother of the Dwarf, and Marie Wainwright, as Francesca, the guilty wife, were capital. The lady has done nothing better since joining Mr. Barrett's company. The scenery, painted expressly for the play, was the finest ever seen in a strictly legitimate drama, the interior of the cathedral being a piece of art work not often met with. The same bill throughout the current week, and then Den Thompson.

At Hooley's, The White Slave filled out the week to diminished audiences. George H. Adams in Humpty Dumpty. After H. D., the Rankins come for two weeks, opening in The Danites.

The Lights o' Lunnon and the numerous characters who disport themselves under their dim and fitful glare, have gone, and the glitter and the tinsel of Kiralfys' ballet take their place. Around the World in Eighty Days, with everything new and gorgeous, for two weeks; and doubtless the house will maintain its hold on the public purse-strings the same as usual.

The Olympic has had good patronage with the Rentz-Santley Variety company. This week Frank Frayne, in Mardo the Hunter; also a dog, a bear and a lion. The dog is the best actor, the bear is the best fighter, and the lion is the best roarer. Pat Rooney combination on the 20th.

The Comedy Four company did a rattling business at the Academy of Music, and the same order of things will no doubt continue this week. The large numeral is exemplified in the persons of Messrs. Smith, Waldron, Cronin and Martin. The Lyceum continues to be crowded nightly, and favors its patrons with a good variety performance.

Items: It is rumored that plans for a new theatre, on the corner of State and Twenty-second streets, are now being prepared, and that ground will be broken shortly. The site is a good one, and would draw a large class that at present have to travel some miles to reach a place of amusement.—John Warner is in town looking after the business of Brooks and Dickson's three attractions—Romany Rye, Wyndham Comedy company and John T. Raymond.—John Hooley has returned to the city for a brief stay.—Word comes from the West that the Chispa company is in a fair way to return East with a heap of experience and very little cash.—Josie Crocker went to Iowa last week to join Ed Clifford's company as leading lady.—Alexander Salvini is no longer playing Romeo to the Juliet of Margaret Mather. He has lost the sight of one eye. Walter Eytinge is now playing Romeo, etc.—Mary Beebe, the new soprano of the Boston Ideals, will not appear during the present season in this city, a severe bronchial affection compelling her to return to her home for rest and treatment.

BALTIMORE.

Academy of Music (Samuel W. Fort, manager): Minnie Maddern came, saw and conquered. Her impersonation of Chip was a most winsome and enjoyable performance and deserves all the praise lavished on it by critics wherever she has been. Fogg's Ferry appears to be unfinished; there is so much left to the imagination; there is a gap between the third and fourth acts which the audience cannot satisfactorily fill up. The scenery and mechanical effects, however, were excellent; the explosion and steamboat scene was one of the most realistic we have seen. Of the company nothing but praise can be said. Harold Forsberg's Zeb Fogg and W. A. Whitecar as Gerald White are specially worthy of mention. The Wilbur Opera company opened on Monday night in The Mascotte, and during the week will give Olivette and Patience. The company is nearly the same as when it appeared here last season. Next will be a broken week. The only attractions billed are: Nilsson in concert 21st, and Emma Thursby in two concerts 23d and matinee 25th.

Ford's Opera House (John T. Ford, proprietor): Callender's Consolidated Minstrels had a fairly successful week's engagement. The programme offered was very good, the singing being excellent. Colville's company in Taken from Life opened to a large audience on Monday night. Great preparations have been made to mount the piece properly. It will probably run for two weeks. Then the Hanlons.

Holliday Street Theatre (John W. Albaugh, manager): The attendance throughout the week was very good, and Herrmann still mystifies his audience as easily as ever. It was very amusing at the matinees when Herrmann distributed toys and bon-bons to the children. They crowded around him and Mlle. Addie so that they could hardly move. Professor Wingfield's trained dogs were a feature of the entertainment. M. B. Curtis, as Sam'l of Posen, displayed his collar-buttons and suspenders to a crowded house on Monday night and was supported by a very good company. Next week, Black Flag.

Monumental Theatre (James L. Kernan, manager): Lester, Allen and Ransone's company appear this week, and the programme includes a good variety performance and a sensational drama. In the olio, Lester and Allen, Bordeaux Sisters, Georgie Kane and Lester Howard and and Kathleen Conroy. The performance concludes with J. W. Ransone's drama, Across the Atlantic. Next week, Richmond Specialty company.

Front Street Theatre (Daniel A. Kelly, manager): N. S. Wood is the star this week in Nan the Newsboy. Dan Kelly and the stock company rendered good support. In the olio are Nimmie Kent, John Mayon, Carrie Lavarnie, Fields and Lester, and Billy Kennedy. Next week, the James Boys.

Items: A. W. F. McCollin, of the Wilbur company, is a favorite here, and was for some time connected with one of Manager Ford's Pinafore companies, making quite a favorable impression by his manly impersonation of Ralph.

NEW ORLEANS.

Academy of Music (David Bidwell, manager): James O'Neill closed a very successful week. Except on the last night, An American King constituted the programme. The drama itself and the magnificent acting of Mr. O'Neill won lavish applause from the nightly-increasing audiences. On the first night, at the conclusion of the third act, the curtain was raised four times, and the star compelled to answer three recalls. Monday is not a good night here; but in this instance an exception was made to the rule, and for the first time in the history of the house the receipts were over $100 in excess of Sunday night. Mr. O'Neill has established himself solidly as a positive attraction here, and will hereafter draw large houses. John A. Stevens commenced a week's engagement 5th, in Unknown, which was replaced on Thursday by Passion's Slave. Business has been very fair throughout the week. The latter play gives many fine opportunities for scenic effects and some acting on the part of the star: Mr. Stevens is clever in the leading roles, and his several "make-ups" are admirable. T. W. Keene week of 12th.

St. Charles Theatre (David Bidwell, manager): John E. Ince, in Fun in a Boarding School, closed a week of rather poor business 4th. Mr. Ince is a good comedian; but this character does not afford him sufficient opportunities. Lisetta Ellani is a remarkably clever soubrette, with a really fine voice. Jeffreys-Lewis, in La Belle Russe, week of 5th. The lady was, save by report, a stranger here, but soon became popular. The play is a success and business has been good. The support, led by J. Newton Gotthold, is admirable throughout. Sol Smith Russell week of 12th.

Grand Opera House (Brooks, Conner and Norton, lessees): This house was opened for the season Oct. 29, with Brown and Lennox's company. At the conclusion of this engagement the house closed for two weeks, when Marion Elmore presents Chispa—probably.

French Opera House (A. J. Defossez, director): This handsome house, after being much improved during the summer, opened for the regular subscription season of opera 6th. La Juive was the attraction, and it was magnificently sung and acted. Rigoletto and Il Trovatore were the succeeding operas, and were equally well sung. La Petite Marie was produced at the Wednesday matinee, and will be repeated 12th (extra night). Le Petit Duc 11th, matinee, and William Tell at night. The company in its entirety is one of the best we have ever had here, and I will hereafter give them more individual attention.

Items: After the matinee the company playing at the St. Charles made the painful discovery that Luis M. Meyer, their manager, had absconded with all available funds. He left the following note as a souvenir: "Mr. D. BIDWELL: Bearer of this, Mr. John E. Ince, has got my permission to receive the money and my half share at the box-office for the performance of Wednesday, Thursday, Friday, Saturday matinee and night (Signed.) Luis M. Meyer, manager Fun in a Boarding School." Through the kindness of Mr. Bidwell and Manager Spencer, of Galveston, the company were enabled to fill their Texas dates.—John J. Connors, formerly doorkeeper of the Academy of Music, left with this party as advance.—Frankie McClellan, now a member of John A. Stevens' company, is well and favorably known in New Orleans, having been a member of the stock here for years and a prominent and valued aid to our amateurs. Her late husband, "Dolly" Davenport, died and was buried in this city.—J. P. Hyams, manager of the Shreveport Opera House, has been in this city for several days. "Pink" was for years a resident of this city, and has met many old and warm friends, who received him with open arms.—Mr. Berger, representing Sol Smith Russell, and Mr. Phillips, agent for T. W. Keene, have been in the city several days.

BROOKLYN.

Despite the stormy weather of Monday night, a large audience gathered at the Grand to welcome Neil Burgess in his new character of Josiah Allen's Wife, in the new comedy, My Opinions, founded on Miss Holly's celebrated stories relating to Betsy Bobbitt. The audience were well rewarded, for the screaming fun of the piece kept them in one continual roar of laughter. The play itself has little, if any, literary merit, and no plot worth speaking of; but is designed merely as a vehicle to display the peculiar abilities of Mr. Burgess, and answers its purpose well. The fun is spontaneous and bubbles up at every point, fresh and pure; there is no striving for effect, and the play is one which can be witnessed by the most fastidious. It is one of those plays in which the spectator enjoys a hearty laugh and feels the better for it, leaving no regrets behind from some innuendo which grates harshly. Burgess, as Samantha Allen, repeats his triumphs won in Widow Bedott. In make-up, figure, voice and action, he is the veritable Josiah Allen's Wife, just stepped out freshly from between the leaves of the book. Joseph Palmer, as Farmer Allen, was capital; his make-up and acting being really excellent. The Thomas Jefferson of Walter Kent, the Simon Slimsey of Harry Rich, the Gusher of Edgar Waterman, and the Frank Thornton of Louis M. Glover were excellent characterizations. Clara Stoneall, as Betsy Bobbitt, played well, and May Taylor made a fair Maggie Snow. In the picnic scene the singing was excellent, and encored twice; as was the humorous quartet and dance by the principals. The revolving stage is a mirth-provoking adjunct. The succeeding nights the audiences were very large, and Burgess has made a decided hit in Brooklyn. Next week The Tourists.

Crowded houses have greeted Joseph Jefferson at the Park this week. Sheridan's famous comedy, The Rivals, was played during the early part of the week. The same admirable company that supported the star at the Union Square is with him here. Rip Van Winkle will be given on Friday and Saturday. Next week, Annie Pixley in Zara and M'Liss.

Esmeralda, with nearly the same cast as at the Madison Square Theatre, has drawn splendid houses at Haverly's thus far in the week, and Manager McConnell is happy. John E. Owens' Elbert Rogers is fully equal to that artist's Solon Shingle. The new faces are Kate Denin Wilson and Mr. and Mrs. Walcot. Beautiful souvenirs are presented to lady patrons. Next week, Salsbury's Troubadours.

At Hyde and Behman's the Meteors hove succeeded in packing the house nightly. The troupe is an excellent one, embracing the cream of the variety stage. The "Only" Leon is a host in himself.

Emma Thursby will sing at a matinee concert at the Academy on Saturday, and Maplesoh's troupe will sing The Huguenots on Thursday evening at the same place.

Items: McCaull's Opera Comique company will appear at the Academy during Thanksgiving week.—Treasurer Simpson, of the Grand Opera House, was formerly a journalist.—Manager Behman has received the hearty congratulations of a host of friends over his election as Alderman.—Harry Wilson, the treasurer of Haverly's, will probably go to London in the Spring to arrange for the production of Ranch 10. A wise choice.—W. G. Sammis, the gentleman who presides at the box-office of the Park, is a nephew of the late Mrs. Conway.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): Haverly's Consoldated Mastodons, forty-six strong, are amusing the patrons the current week. Next week, Aldrich and Parsloe.

Lee Avenue Academy of Music: Mitchell's Pleasure Party in Our Goblins keep everybody in a roar of laughter. Business is very good.

Broadway Theatre (S. C. Keeler, manager): The usual variety bill is the attraction.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): John T. Raymond's engagement terminated 11th. Fresh was presented until 10th, then Col. Sellers. The week's business, while fairly remunerative, can scarcely be classed as in keeping with the merit of the attraction. This was in a large measure occasioned by the inclemency of the weather. Stella Boniface, in the leading female rôles, while unsatisfactory in many essentials, was a vast improvement on Agnes Proctor of last year's support. Mary Anderson is the attraction present week. Collier's Lights o' London 20th.

Robinson's Opera House (R. E. J. Miles, manager): The fallacy that the trans-Rhenish element will largely patronize German opera, however popular, when and wherever presented, was practically demonstrated past week by the sparse attendance accorded the Thalia Theatre company in The Merry War. The cast was an exceptionally strong one, embracing Messrs. Kline and Lube, and Mme. Raberg, formerly of the Geistinger party. During the present week Atkinson's Jollities will make their Cincinnati debut, presenting the Electric Spark. Rice and Hooley's Minstrels (Billy Rice, sole manager), 20th.

Heuck's Opera House (James Collins, manager): McKee Rankin and his vengeful Danites closed 11th. The latter still portray their bloodthirsty rôles in top-boots; but the onward march of civilization has evidently reached Poverty Flat and its suburbs, and McKee Rankin gives us Sandy with a clean-shaven face, except for the moustachios, the latter rivaling those of Cool Burgess in his palmiest days. M. B. Leavitt's All-Star Specialty combination holds the boards current week, followed 20th by Bartley Campbell's White Slave company.

Coliseum Opera House (James E. Fennessy, manager): The date announced for reopening has been advanced to 18th, with Joseph J. Dowling in Nobody's Claim, supplemented by a good olio, followed 27th by Frank Frayne. Among the certainties of the season at this house can be included Stanley's Allied Shows, Joseph Proctor, Manchester, Jennings and Williams' combination, and the Meteors.

Vine Street Opera House (Charles S. Smith, manager): Capt. Stubbs, in his marvelous shooting, was heavily billed in his specialty; but owing to some misunderstanding on part of his manager, he took a hasty departure for Louisville 8th. The present week will be devoted to McIntyre and Heath's Minstrels and Conner and Kelly's Specialty company. Business from financial point of view very satisfactory.

Items: The annual election of the Cincinnati Elks, held 5th, resulted in the selection of Manager James E. Fennessy as "Esteemed Leading Knight," and the appointment of Louis O'Shaughnessy, of the *Commercial*, as representative to the Grand Lodge.—George W. Heath, advance agent of Atkinson's Jollities, and A. M. Chapman, connected in the same capacity with the Mary Anderson troupe, arrived 8th.—The Exposition Commissioners have determined to present Levy, the cornetist, with a very elaborate gold badge, which is now in process of manufacture.—Treasurer Jack, of the John T Raymond combination, informs me that In Paradise will be tried on the denizens of Louisville 16th.—Louis Ballenberg and Emma Cranch, of this city, were prominent participants in the inaugural programme of the new Music Hall at Lima, O., 8th inst.—Harry Lee, press agent for M. B. Leavitt's Specialty combination, arrived 9th, and is accomplishing some very effective work in behalf of his principals.—Gil Robinson, treasurer of Uncle John's Circus, has finally completed the furnishing of his bachelor apartments at Robinson's Opera House, and among the many rare adornments are Indian vases and musical instruments, odd designs in pottery gathered in Mexico, and a cup from off the altar of the ancient cathedral at Los Angeles, Cal.—Julius Cahn, formerly treasurer of Pike's Opera House under the Miles-Ballenberg regime, and at present doing the press work for the Ikey Solomons combination, was in the city 5th, and reports business satisfactory. Jule will asssume the business management of the Catherine Lewis Comic Opera company in February.—F. A. Granger, one of the advance corps of Sells Brothers' Circus, arrived 11th, and proposes organizing a small minstrel party to do the interior at an early date.—The Major Opera House, a $40,000 structure, located at Frankfort, Ky., was destroyed by fire evening of 11th.—Albani will share with Patti the leading honors of the Opera Festival announced for week of Jan. 29.—The beauteous Langtry will not compete at the Dramatic Festival with Mary Anderson and Rhea for the people's plaudits; but will appear at the Grand in February.

ST. LOUIS.

Grand Opera House (John W. Norton, manager): Emma Abbott and her company presented during the week, Martha, King for a Day, Lucia, Lily of Killarney and Sonnambula. At the Wednesday matinee Chimes of Normandy was given, with Julia Rosewald as Serpolette, to a crowded house at fifty cents admission to all parts. James O'Neill in An American King, 13th.

Olympic Theatre (Charles A. Spalding, manager): D. A. M., Robson and Crane's new comedy, drew one large house 5th, and was withdrawn Wednesday evening. Forbidden Fruit has run the remainder of the week to fine business. Carrie Swain in Cad the Tomboy, 12th.

Pope's Theatre (Charles R. Pope, manager): The Stanley Allied Shows did a light week's business, the performance being fair only. Ada Dyas opens 13th in An Unequal Match; Caste and London Assurance will also be given, and great preparations are being made by Ernest Albert and his assistants in the matter of fine scenery and properties. The series of performances are under the direction of the St. Luke's Hospital Fund, and the audiences promise to be large and brilliant. The engagement will in fact be the society event of the season.

People's Theatre: Jesse James, the Bandit King, has packed the house during the present week. Charlotte Thompson in her new version of Jane Eyre, 12th.

St. Louis Elks: The St. Louis Lodge of Elks held its annual meeting on the 5th. John W. Norton was again chosen to fill the presiding chair. The Elks' social election resulted in the choice by acclamation of Col. John A. Cockerill. The club is most prosperous, and now holds a membership of one hundred and eight. Thanks were returned to numbers of gentlemen and ladies who had contributed to the club-rooms various articles of use, beauty and bijouterie.

Items: The current gossip for the week is to the effect that Manager Charles A. Spalding and Messrs. Robson and Crane are combining in a movement to erect a grand new Opera House at Pittsburg. It is said that $30,000 have been raised thus far.—Salvini's engagement at Pope's opens Dec. 5.—Gallmeyer and Geistinger are booked for Pope's during December.—Gus Thomas, the assistant treasurer at Pope's, appeared during the week as Old Man Rogers in Esmeralda at the Pickwick, with the McCullough Dramatic company. It was a remarkable assumption for an amateur.

CLEVELAND.

Pop Rice's Surprise Party presented their—not too stale—decoction to fairly good houses. The "bouffer" element has been eliminated from this once very popular company, which proved a surprise to the baldheads of families present; but a melange of clever specialties, generously skirted, prolonged the second act. Irene Perry commands undisguised admiration as the little actress of the company, while Kate Castleton has simply to smile sweetly and roll her lovely eyes to cause a heartfelt flutter from footlights to chandelier. Mackay is dryer and funnier than ever, while handsome Fortescue continues feminine masquerading, besides dabbling a little in Patience. Many musical medleys are indulged. The Hanlons this week; Mather, 20th; Wyndham company, 27th.

Frayne's "beastly" show has uncomfortably filled the Silvermine. Mardo, the lion hunter; or, The Nihilists of St. Petersburg, is probably the worst conglomeration of incongruities now degrading the stage. It is a lamentable fact that John Ellsler, the once well-known actor and respected manager, is deteriorating in his abilities, and is undoubtedly losing caste in his old age—else he would not allow the use of his house for such. Respectable local papers unite in denouncing poor shows at this house, and all pity Ellsler for allowing himself to be influenced by illiterate and unprincipled backers. My Sweetheart this week.

Pops: Pop Mackay made lots of extra fun by reading election returns Tuesday night.—Kate Castleton's Quaker act is the neatest extant; but "For goodness sake, don't say I told you!" Mackay's happy thought, after Tuesday-election day, of substituting for a table-cloth in act first, a copy of the *Plain Dealer*, with its varied display of sixty-seven roosters, was hugely enjoyed.

Item: The orchestra at the Academy has several stock pieces it has been playing for several seasons. They have become familiar to the "gods," who now whistle fierce accompainments—which quite drown the poor orchestra. Very exciting while it lasts.

ALABAMA.

BIRMINGHAM.

Claire Scott, under the management of Coburn and Brown, appeared at Sublett Hall, in Lucretia Borgia, 8th; Camille, 9th, to poor business, owing to the Opera House opening in a few days. This closes the season at Sublette Hall, as O'Brien's Opera House, pronounced by all professionals who have visited our city, to be the finest in the South, is to be opened by the Huntley Dramatic company on the 14th in Divorce. Callender's Consolidated Minstrels, 16th and 17th; Sol Smith Russell, in Edgewood Folks, 22d.

MOBILE.

Mobile Theatre (T. C. DeLeon, manager): Keene as Hamlet, Bertuccio and Richelieu, 10th and 11th, to flattering houses. Mr. Keene is becoming quite a favorite here, and his many friends are much pleased thereat.

CONNECTICUT.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Oliver Doud Byron, 7th, in Across the Continent, to a good house, considering the outside excitement caused by the election. Madison Square Theatre company presented Esmeralda, for the first time in this city, to a large house. The cast was excellent. It is seldom that one sees on the road so strong and well-balanced a company. There was not a weak spot in the cast. Gus Williams, 10th, in One of the Finest, to a large audience. Dora Stuart, Isabel Waldron, Rachel Booth, George Waldron and D. G. Longworth gave capable support to the star. Gilmore's Band, 11th, to a good house. They gave a sacred concert Sunday evening, 12th, and played to large business.

American Theatre (H. S. Ross, manager): Business and company good the past week, consisting of the Burlesque Three, Charles L. Banks, the Woods, Maud Leigh and the Clarks. Departures: The Woods to Boston, Charles L. Banks to Providence, Burlesque Three to Fall River. The Clarks and Maud Leigh remain. New faces 13th: Frank Jones and Alice Montague, supported by the full stock company, in The Black Hand. Olio consists of Keane and Howe, Walter Mack, Grace Marston, Harry Lloyd and Henry Clark.

NEW HAVEN.

Carll's Opera House (Peter R. Carll, proprietor): Esmeralda was played by a Madison Square company 9th to a large audience. Kate Dennin Wilson and Annie Russell were the only ones remaining of the cast which played it here last season; but the company was satisfactory in every part. Mme. Nilsson appeared 10th to an immense audience, and it was heartily in sympathy with the singer. Every selection was followed by a double encore. Miss Glenn has a voice of wonderful power in its lower register, and made a favorable impression. Mr. Biorksten is a young man with a fine and well-cultivated voice, but which somewhat lacks in power. Del Pueute and the Quintet Club were, as always, excellent. George S. Knight 18th; Alma Stanley, in Vic, 20th, 21st; Wallack's company, under Abbey, 22d.

New Haven Opera House (Palmer and Ulmer, managers): Gus Williams in One of the Finest, 9th, was voted an instantaneous success by the large audience in attendance. It is the best vehicle for his specialties we have seen him in. Oliver Doud Byron raised the hair of the gods 9th, and again proved himself the leading sensational actor of the day.

Grand Opera House (Clark Peck, proprietor): Professor Sherlock's company in Chimes of Normandy 16th, 17th and 18th; Jubilee Singers 19th; Equine Paradox 20th, week; Barry and Fay 28th.

American Theatre (Press Eldridge, manager): Business still booming and an excellent company past week. W. T. Stevens and Minnie Oscar Gray, Pickett and Vincent, Marie

Item: The many friends of Lillian De Garmo, of the Planter's Wife company, are pleased to hear of her great success in that play.

DANVILLE.

Lincoln Opera House (Leslie Davis, manager): Frank Bush in Ikey Solomons 9th; small receipts. The play is a weak imitation of Sam'l of Posen, and the support is the most wretched I ever saw. Carrie Swain in Cad the Tomboy, 10th, captivated the entire audience. The dialogue needs a little pruning, especially in the first act. The support is excellent.

Gaiety (John Long, manager): Business improving.

DECATUR.

Smith's Opera House (F. W. Haines, manager): A company, picked up in St. Louis and purporting to be the McKee Rankin combination, played The Danites to a very small house, 9th; but as large as they deserved. Charlotte Thompson, in The New Jane Eyre, was greeted with a very large and fashionable audience, 10th, and made an impression which will be lasting. The company throughout is a very strong one.

FREEPORT.

Wilcoxon's Opera House: Charlotte Thompson played to a good sized audience, 7th, in the new Jane Eyre. Callender's Minstrels, 17th.

JACKSONVILLE.

Strawn's Opera House (F. C. Taylor, manager): Fay Templeton Opera company in Billee Taylor 7th, to a very large house, the audience comprising many of our best people. The Rankins in The Danites 8th, to fair house.

LA SALLE.

Turner Hall: Coming—Original Big Four Minstrels, 23d; Piper's Uncle Tom company 22d.

PERU.

Turner Hall (H. Penning, manager): Nellie Bangs Concert company, to a fair but select audience. Miss Bangs has improved considerably since her last visit here. Jennie Herrick's sweet voice carried the audience. Alice Oakford is too amateurish. Mr. Skelton's cornet solos were superb. The members of this company were formerly with Litta.

Item: Managers and bill-posters should beware of a snap combination styled Kilding and Ruppert's.

PEORIA.

Grand Opera House (J. B. Barnes, manager). Baum's Maid of Arran 4th, to a good business. Charlotte Thompson in Jane Eyre 8th, to a fair-sized and well-pleased audience.

QUINCY.

Opera House (Dr. P. A. Marks, manager): The Stevens Opera company held the boards 8th and 9th in La Perichole and Jolly Bachelors, to fair business. The performance throughout was highly enjoyable.

Item: Dr. Marks has the thanks of our theatre-goers for securing the services of the Rackett Family, composed of father and four sons, for his orchestral music. They are fine musicians, and receive the highest compliments from managers and public.

ROCKFORD.

New Opera House (J. P. Norman, manager): Madison Square company, in Esmeralda, 4th, gave a fine performance to large house. Harris Comedy company presented Mrs. Partington in a rather unattractive manner to small house. A crowded house is sold for Den Thompson, in Josh Whitcomb, this evening (9th).

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Atkinson's Jollities attracted a large house 4th, when they presented The Electrical Spark, and gave a first-class performance. Stevens' Opera company, headed by Jeannie Winston, appeared 6th, in the Jolly Bachelors. They attracted a very fair audience. Mr. and Mrs. McKee Rankin Co., No. 2, appeared 7th, in The Danites. As Mr. and Mrs. Rankin were advertised to appear with this company, very many were "taken in," and these artists will undoubtedly suffer in the future when they may come to this city in person.

INDIANA.

FORT WAYNE.

Academy of Music (John Scott, manager): 4th, Mary Anderson, supported by a company of ordinary abilities, presented the Lady of Lyons to a very large audience. Miss Anderson, as Pauline, disappointed her many admirers. She is out of her sphere in this role. Hooley and Rice's Minstrels 3d to a thin house. I respect old age, and therefore will say nothing. 6th, Barlow and Wilson's Minstrels to a splendid house, giving a first-class entertainment, the olio introducing novelties fresh and pleasing, the Four Aces especially being worthy of notice. Their acrobatic song-and-dance is undoubtedly par excellence. The vocal and instrumental part is the best traveling in the business. 7th, Gorman's Philadelphia Choir Opera company sang The Mascotte to a first-class audience, surprisingly good for election time. Emma Carson, as Bettina; Tagliapietra, as Pippo; W. P. Bown, as Lorenzo; F. W. Frear, as Rocco, supported by a magnificent chorus and orchestra, gave a fine rendition of the opera. The audience, composed of our best people, were enthusiastic.

INDIANAPOLIS.

English's Opera House (Will E. English, proprietor): Kate Claxton, 6th, 7th and 8th, in Two Orphans and Frou-Frou, to good houses, followed by Barney McAuley in Messenger from Jarvis Section, and his new play, The Jerseyman. On account of the election business not so good as it should have been. Den Thompson 16th, 17th and 18th; Bertha Welby and Katherine Rogers are underlined.

Grand Opera House (J. B. and G. A. Dickson, proprietors): Ikey Solomons, the fore part of the week, to fair business. This week, Bartley Campbell's White Slave for six nights; John T. Raymond is announced for all the week following.

Park Theatre (J. B. and G. A. Dickson, proprietors): The Jesse James combination is booked for 17th and 18th.

Zoo Theatre: Fannie Prestige and twenty blondes in Boccaccio will doubtless fill the house every night of the coming week.

Items: John Dickson goes to New York in a few days, and will take the management of Charles Wyndham for the road. Will Dickson will "come out of the West" and take his place in the box-office of the Grand.—Harry Nelson, a diminutive but pleasant young gentleman, is the new assistant treasurer at the Grand Opera House.

LAFAYETTE.

Opera House (F. E. D. McGinley, manager): Buffalo Bill 7th, election night, to large attendance. Carrie Swain in Cad the Tomboy came 8th, to rather small house. One of the scenes represents Union Square, New York, and THE MIRROR building stands out prominently. The Gorman Church Choir Opera company played Mascotte 9th, with Emma Carson in the title rôle and Signor Tagliapetra as Pippo. During the performance Miss Carson was presented with a beautiful basket of flowers.

Item: It is rumored that G. W. Chatterton, of the Springfield (Ill.) Opera House, is negotiating for an interest in the management of the Opera House here.

WABASH.

Harter's Opera House (Harter Bros., managers): Collier's World company to a very small house 9th; Fogg's Ferry, with Carrie Stuart as star, 23d.

IOWA.

BURLINGTON.

New Opera House (George A. Duncan, manager): Whitely's Hidden Hand company played to large business 7th. With possibly one or two exceptions, the company is about as wretchedly poor as any that has thus far appeared before a Burlington audience. Stanley's Allied Shows 16th. The late engagement of the Fay Templeton company was so successful that they have contracted to play a return engagement.

DAVENPORT.

Burtis' Opera House (A. L. Skeels, manager): Charlotte Thompson in Jane Eyre 8th, to fair business. Madison Square Esmeralda 9th, to a large and enthusiastic audience.

DUBUQUE.

Opera House (Duncan and Waller, managers): Thatcher, Primrose and West's Minstrels came 6th to a packed house; audience very enthusiastic. Briggs' Minstrels are billed for 20th;

IOWA CITY.

Opera House (J. N. Coldren, manager): Rose Eytinge is billed to appear 15th, and the Forbes Dramatic company, with Ben Cotton and Little Idalene, 16th, 17th and 18th.

MARSHALLTOWN.

Woodbury Opera House (S. C. Goodwin, manager): Thatcher, Primrose and West's Minstrels appeared 9th. Over three hundred seats were sold in advance. Corinne Opera Company 13th; Kellogg-Brignoli Concert company, under the auspices of the Marshalltown Entertainment Association, 25th.

OSKALOOSA.

Masonic Opera House (G. N. Beechler, manager): The Maid of Arran will put in a night 20th.

Item: A company, styled the Original Tennesseans, gave a concert at the Old Charge Methodist Church 5th; business light. Mr. Donovan is after the company for using his title, The Original Tennesseans. The company is very weak.

SIOUX CITY.

Academy of Music (W. H. Grady, manager): Ben Maginley, in a Square Man, had a well filled house 1st and 2d. Frederick Warde gave Virginius to a crowded house and an enthusiastic audience. Little Corinne Kimball and her troupe of Merriemakers gave four performances here 3d, 4th and 5th. Bijou, their new piece, was given 3d. On Sunday evening a sacred concert was given by the company. All the performances were well attended.

Items: Mr. Flaherty, father of Corinne, joined the company here, after an absence of four months.—Mrs. Jennie Kimball was taken very sick Saturday afternoon, and for a time was thought to be in danger. She has had trouble with her heart, and it was that which prostrated her. She recovered sufficiently to travel.—Mr. Pattee, business manager of the Corinne party, is a very genial gentleman, whom it is a pleasure to meet.

KANSAS.

LEAVENWORTH.

New Opera House (D. Atchinson, manager): Hess Acme Opera company played Chimes of Normandy to a large and well pleased audience 2d. They will return here in January. Fred. B. Warde, with good support, in Virginius, 8th, and Richard III., 9th, to large audiences.

Opera House (George Ummethun, proprietor): Booked: Kate Claxton, 28th; Julia A. Hunt, 30th.

TOPEKA.

Topeka Opera House (L. M. Crawford, manager): 9th, Rose Eytinge, in Princess of Paris, to big house. The actress captivated the audience from the first, and held it.

Topeka Opera House (George C. Crowther, manager): 3d and 4th, Hess Acme Opera company, to fair business. Maritana, sustained by Abbie Carrington, presented for first time in this city, well received. Support good, particularly Emma Elsner, Alfred Wilkie, and Mark Smith.

KENTUCKY.

LOUISVILLE.

The theatre-going public have no cause to complain of the class of attractions offered the past week—Strakosch Opera company at Masonic Temple, Monday, Tuesday and Wednesday, and Mary Anderson at Macauley's. The Opera company's receipts were about $5,000. Carmen, Monday and Tuesday nights; Fra Diavolo, Wednesday matinee, and Fatinitza Wednesday night. The seating capacity was taxed to its utmost at each performance.

Mary Anderson has scored another triumph, and Louisville is justly proud of her. On her journey here a delegation of our best society met her on the way and escorted her to her native city. She has met with an ovation, and was the recipient of elegant floral tributes at each appearance.

It was quite a disappointment that Mrs. Seguin-Wallace did not appear in Carmen. She is a prime favorite here. Mr. Montegriffo, of the Strakosch company (who took the part of Julian in Fatinitza), in addition to having a splendid voice, being good looking and very entertaining, has the good fortune to be first cousin to John R. Botts, of this city, one of the best known men in the profession as the lightning ticket-seller, and a genial, clever gentleman. Mr. Botts has published the programme for Macauley's and the Opera House for a number of years, and is very popular.

Considerable excitement was caused by the report that Mary Anderson had committed suicide. It was not our Mary, but a young lady of the same name, a teacher in the public schools.

The Buckingham continues to draw well. John T. Raymond will be at Macauley's next week.

PADUCAH.

St. Clair Hall (Lamdin and Halloran, managers): John Thompson in Around the World, 6th. John always draws a good house.

Broadway Opera House (Frank McNight, manager): This favorite place of amusement is open again, and doing better business than it did last season. The latest attractions are Pierce and Dunn, Johnny Cain, Emma Bell and Jennie Haywood.

Item: The Trelour Dramatic company came 4th, one performance, and drew $5.65. This "busted" them. Their instruments and electric light are for sale.

MAINE.

PORTLAND.

Theatre (Frank Curtis, manager): The only theatrical attraction this week was The Planter's Wife, and a fine company, including Maude Granger and Harry Lacy, were seen for three performances, 6th to 8th, in this strong emotional play.

City Hall: The third Stockbridge attraction came off 8th, and the Royal Hand-Bell Ringers gave a most enjoyable entertainment to a fine audience. Lieutenannt Danenhower (lectnre) is the next attraction, 22d.

Items: Maude Granger's costumes were some of the finest ever seen here.—Harry Lacy, whose Professor with the Madison Square company last Spring was so generally admired, does some fine acting in The Planter's Wife.—E. T. Wetter, agent for Camilla Urso, was in town Wednesday.—Manager Curtis has been home for a few days.—Telephone subscribers in Lewiston were treated to a musical feast on the evening of the Royal Bell Ringers' appearance here.—Manager Stockbridge has recovered from his recent indisposition.—The members of Washburn's Last Sensation were all "broken up" last week, owing to the collapse of the company, and many were left penniless.

MARYLAND.

HAGERSTOWN.

Academy of Music (Edward W. Mealy, manager): John T. Hinds, in the Shaughaun, to a poor house, 7th; Lester, Allen and John Ransone's Across the Atlantic combination, 11th, to fair house; Hazel Kirke, 17th.

MASSACHUSETTS.

CHELSEA.

Academy of Music (J. B. Field, manager): J. H. Keane gave a very good performance of Rip Van Winkle, to light business, 9th.. Hague's Minstrels, 22d; Boston Theatre company, 25th.

FALL RIVER.

Academy of Music (George Hackett, manager): Hanley's Squatter Sovereignty company pleased a $500 house 6th. The Germania Orchestra and Henrietta Beebe were the opening attraction of the Lyceum Course, 7th. The house was well filled, but should have been better. Miniature Opera company sang Patience 8th, to a small but appreciative house. Matinee dismissed, but fourteen persons attending. Master Harry Hamblin, as Grosvenor, is very good. Hague's Minstrels, 10th, 11th and matinee, to good business. Audience highly pleased.

Opera House (Charles H. Baxter, manager): Company and business poor the past week. New faces this week: Robert Nickle, Dick Devlin, Sam Tracy, Cereni, Peters and Ada Page, John Phillips and Nina Bach, Morton and Fenton, James McGrath.

Items: I have received a letter from Lotta saying that she was not a partner with Randall. The lady gives me to understand that the money was lent. I think her side of the case is correct.—Thomas Halleck, advance agent for the Miniatures, collected money due the troupe in Providence and skipped to Boston.—Charles Leve, who joined Bowler's Dramatic company a month ago, has left them in Colorado and will be home 13th. He will resume his place as leader of the Academy orchestra. He does not speak highly of the orchestras in the West.

FITCHBURG.

Opera House: 6th, Baird's Minstrels gave a good performance to a fair house. 9th, Boston Theatre company in The World, to a very small house. The cast was not so good as the one on the road last year. Hazel Kirke 16th.

City Hall: The Ellis Family gave a very fine concert in C. C. Church 3d to fair house.

HOLYOKE.

Holyoke Opera House (Chase Brothers, managers): The Madison Square Theatre company presented Esmeralda, 7th, to fair business. Election day and other attractions prevented large business. Gilmore's Band gave a very fine musical entertainment, 10th.

LOWELL.

Huntington Hall (John F. Cosgrove, manager): Squatter Sovereignty, 9th, had a packed house, and gave great satisfaction. Mart Hanley received an ovation from his many friends here. Hague's Minstrels, 16th; Camilla Urso, 17th.

Music Hall (Simons and Emery, lessees): Maude Granger, in The Planter's Wife, 9th, to a fair audience; Harry Lacey, Lillian DeGarmo and Charles Bowser gave excellent support. The latter received the unusual compliment of a recall at the end of one of his scenes.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Neil Burgess, as Josiah Allen's Wife, 7th, to good business. Barry and Fay's Irish Aristocracy, 17th.

TAUNTON.

Music Hall (A. B. White, proprietor): Braham and Scanlon's Miniature Opera company, 7th, to a fair audience. Neil Burgess, in My Opinions, 9th, to a large house. The Knights, 20th.

WALTHAM.

Music Hall (R. B. Foster, manager): New York Ideal Opera company presented Mascotte, to fair business, 8th. Boston Theatre company, 18th.

WORCESTER.

Worcester Theatre (Charles Wilkinson, manager): The Original Jollities appeared to a light house 9th, but gave a splendid performance of rollicking fun. John Gourley was immense in his impersonation. Maude Granger in The Planter's Wife 11th to a good house. The play, which is a strong one, was well received, and is presented by a good company. James E. Murdoch, the veteran actor, is to give an evening of select readings 15th.

Mechanic's Hall: Nilsson appeared for the first time here, to a good house, considering high prices, 8th. She was given a warm reception by her many countrymen who reside here and by the general public. The stage was elegantly draped and was covered with floral offerings. She wass assisted by the Mendelssohn Quintette Club and several artists.

Item: Nilsson left here Thursday last in the Worcester Excursion Company's car "Charles B. Pratt," which she will travel in during her tour. The car "Jerome Marble" is engaged for Mary Anderson during her season.—Lillie Wilkinson has acquiesced to the many requests for dramatic instruction here, and will give her time to that branch of the profession during the winter.

MICHIGAN.

ANN ARBOR.

Hill's Opera House (A. J. Sawyer, manager): Bell's Brilliants to empty benches, 9th. Barlow, Wilson and Company's Minstrels to large and well-pleased audiences, 11th.

BIG RAPIDS.

Opera House (T. W. Adams, manager): Callender's Colored Minstrels 10th to the largest house of the season; standing room only. Waldron M'liss combination 18th.

DETROIT.

All the theatres were liberally patronized during the past week. At the Detroit, 8th, Bob Ingersoll had a very large house. Agnes Herndon, in Only a Farmer's Daughter, for the latter part of the week, was greeted with very enthusiastic audiences, and consequently business was exceedingly good, despite the wet weather and a strong opposition. Miss Herndon has been numbered among Detroit's favored few, and will always hereafter command that attention so seldom lavished by the public upon a meritorious actress. Rice's Surprise Party, in Pop, 16th, 17th and 18th. Bell's Brilliants, 22d.

Around the World, by Kiralfys' company, taxed the capacity of Whitney's, 9th, 10th and 11th. Standing-room only was announced each evening. Margaret Mather, 16th, for three performances. It is expected she will do very well, considerable stress being laid upon her being a native of this city.

The Davene company, at Manager White's Park Theatre, deservedly filled the house at every performance. Frank Frayne combination will appear week of 13th.

Items: W. H. Hough left last week for Milwaukee to become general agent for Kiralfys' Black Crook.—F. Curtis, manager of Joseph Wheelock, arrived on the 10th to arrange for his star's appearance here shortly.—John J. Enright, who was some years ago well-known as a minstrel, playing through this country and England, was elected as City Clerk last week by a large majority.

GRAND RAPIDS.

Powers' Opera House (William H. Powers, manager): The Big Four combination gave a fair variety entertainment 4th, and 6th to medium business. Performance satisfactory. The Kellogg-Brignoli Concert and Operatic company entertained a small but enthusiastic audience 8th. Two acts of Il Trovatore were given with fine effect. Collier's Lights o' London company 22d, 23d, 24th and 25th.

Redmond's Grand (F. P. Thayer, manager): George H. Adams, in the Post-boy of Paris, 7th and 8th, to only fair business. The entertainment was excellent and deserving of better patronage. Only a Farmer's Daughter 17th and 18th.

JACKSON.

Hibbard Opera House: George H. Adams' Humpty Dumpty, 6th. The best Humpty Dumpty ever given here. Pat Rooney's combination, 8th. Mr. Rooney and daughter are the best features. Barlow, Wilson and Company's Minstrels, 10th. Houses have ranged good all the week.

Items: Charles Keeshin, avant courier for Lights o' London, No. 2, is in town.—McAuley, as The Jerseyman, 17th; Lights 'o London, 20th, 21st; Maffit and Bartholomew's Humpty Dumpty, 22d.

KALAMAZOO.

Academy of Music (Ben A. Bush, manager): Kellogg-Brignolii Concert company; fair business. George H. Adams' H. D. company 10th: big house and excellent performance. Barlow and Wilson's Minstrels 16th.

Kalamazoo Opera House (F. H. Chase, manager); The Rankins in '49 18th.

MUSKEGON.

G. H. Adams Humpty Dumpty to crowded house 9th. The Rankins in '49 16th.

PORT HURON.

City Opera House (Clay and Buckley, managers): The Leavitt-Pastor Specialty company appeared 6th to fair business. The company is the best of its kind that has ever visited our city. On the 8th a full house greeted Agnes Herndon in Only a Farmer's Daughter. Miss Herndon is an admirable actress. The company supporting deserve praise.

MISSOURI.

KANSAS CITY.

Coates' Opera House (M. H. Hudson, manager): The Hess Opera company has held the boards all week, giving eight operas. Owing to election excitement the week, although not exactly poor, financially, was not very successful. The company deserved better. The public (or such of it as was present) was very well pleased with this company, especially as all evinced a desire to do conscientious work to small houses. The week's repertoire was good, and was, all in all, very well rendered. There are no very great singers, but all are good. Mr. Peakes, as Gaspard, in the Chimes, made a marked impression, and was repeatedly called before the curtain. No such conception of the part was ever presented here. Miss Carrington, Miss Leighton and Miss St. Quinten became favorites. The orchestra was only fair, and the chorus somewhat weak, although well-trained.

Board of Trade Hall: Swedish Ladies' Quartette 8th, to fair business.

LOUISIANA.

National Hall (James H. Rhea, manager): Hi Henry's Minstrels gave an exellent performance 6th to a large and appreciative audience.

Items: A new drop-curtain and four sets of scenery have just been added to National Hall.—Charles Ragsdale, for many years bill-poster of this city, is dangerously ill, with little hopes of recovery.

ST. JOSEPH.

J. J. Dowling's Nobody's Claim company to very light business. Frederick Warde, 6th, Damon and Pythias; 7th, Richelieu, to crowded houses.

Item: Monday night between the third and fourth acts of Damon and Pythias, Frederick Warde was called before the curtain and presented by Col. James N. Burns, in behalf of the Knights of Pythias of St. Joseph, with an elegant floral shield. Mr. Warde's response was full of feeling and showed that he appreciated the compliment paid him. Henry Aveling will not be with Mr. Warde after this week. John T. Malone, recently with James O'Neill, will join the company at Arkansas City.

MINNESOTA.

HASTINGS.

Music Hall (J. B. Lambert, manager): Briggs' Boston Operatic Minstrels 7th to a packed house. Buchanan Comedy company, week of 13th.

ST. PAUL.

Opera House (Charles Hains, manager): J. M. Hill's Square Man company (Ben Maginley), 6th, 7th and 8th, to fair houses. Owing to the excitement of election, the attendance was not as large as the attraction deserved. The play took well, Mr. Maginley presenting the character of Jack Kenyon in a manly and admirable manner. Lillie Noxon sustained the rôle of Blossom very satisfactorily. The support was fair. Miln-Burleigh combination drew good houses 9th, 10th and 11th, presenting Hamlet, Othello and Macbeth. Mr. Miln's Hamlet is a fine conception and admirably given, eliciting rounds of applause and hearty calls, fully proving that he has great talent and remarkable dramatic ability. Lettie Allen's Ophelia was a fine impersonation; in the mad scene, especially, did she earn the hearty applause accorded. John C. Burleigh in the rôles of Othello and Macbeth made a very favorable impression. Mr. Burleigh's conceptions are entirely original, and show careful study. Mr. Miln's Iago was well received. Some of the situations were remarkably strong. Miss Allen's Desdemona and Lady Macbeth were fine conceptions, finely rendered, and give great promise of the future. The support was excellent throughout. Harris Comedy company, 16th, 17th and 18th.

Wood's Opera House (Col. J. H. Wood, manager): The attraction week of 6th: William H. Rightmire in his drama of Two Wanderers, supported by Effie Johns, May Seymour and the regular company. Good houses. Preceding the drama, a sketch, The Uncrushed. In the olio, Ed. H. Banker, Florence Wells and little Irene Banker in an operatic sketch. Miss Johns and Miss Seymour are great favorites. The company now consists of Effie Johns, May Seymour, Nellie Wright, Irene Banker, Robert McNair, Frank E. Jameson, J. R. Furlong, Charles R. Thorp, Ed H. Banker, Harry Brooks, J. C. Murphy.

Items: Harry Freeman left the company on the 5th to join Sid France's company in New York.—Colonel Wood is making a success, and has purchased a printing office with power presses, in order to get out a plentiful supply of paper.

NEBRASKA.

OMAHA.

Boyd's Opera House (T. F. Boyd, manager): Fred Warde, supported by an excellent company, gave three performances 3d and 4th—Damon and Pythias, Lady of Lyons and Richard III. The business, owing to very bad weather, was very light; but those who did get out were warm in their praise of Mr. Warde and Miss Boyle. To-night (19th) the Corinne Merriemakers begin an engagement of two nights and matinee. Frank Mayo 16th, 17th and 18th; Julia Hunt 21st and 22d; Barlow and Wilson's Minstrels 24th; Maid of Arran 25th; Kellogg-Brignoli Concert company 27th.

Academy (John G. Nugent, manager: A good variety bill nightly to fair business. The event of the week was a benefit for Sam Gardner, and old an popular minstrel, who now makes his home here. The house was literally packed, and after a song by Mr. Gardner, he was presented with a very handsome gold-headed cane.

NEVADA.

CARSON CITY.

Carson City Opera House (John T. Preddey, manager): Frank Mayo 2d in Davy Crockett to a very good house. This old Nevada favorite is supported by the same old company he brought from the East, with one exception, Charlotte Behrens, who succeeds Laura Clancey as leading lady. Miss Behrens is new to the stage, but has beauty, a good voice and talent of a first-class order, with which success must be hers. Her Eleanor Vaughn was a little amaturish at times, but as a whole was a very acceptable bit of acting. Of the star it may be said that he never played the backwoods hero better than on Thursday night.

NEW HAMPSHIRE.

KEENE.

City Hall (T. W. Baird, manager): Baird's Minstrels, 8th, to a fair house. Audience thoroughly satisfied with the performance. The World was given 9th, to a fair house.

MANCHESTER.

Opera House (E. W. Harrington, manager): Tom Thumb and a fair company did a very large business 6th, 7th, 8th. The Jollities, with the Electrical Doll, drew a fair house, 10th; company excellent. Lillian Brown was with them, but did not appear.

NEW JERSEY.

JERSEY CITY.

Academy of Music (W. H. Brown, manager): The Fieldings combination did very fair business 6th, 7th and 8th. Haverly's Mastodons, 9th, 10th, 11th, to crowded houses. This week, Irish-American and Daisy Markoe. William Scanlan, 20th, 21st, 22d.

TRENTON.

Taylor Opera House (John Taylor, manager): Gus Williams, 6th, gave excellent satisfaction to a very large house. Smith's Furnished Rooms, 7th, to a fair house. Slayton's Colored Ideals, 10th, to a light house; but audience well pleased. Gardner's Legion of Honor company, 11th, thoroughly pleased the fair-sized audience present.

Grand Central Theatre (John Winter, manager): Only fair audiences during the past week. Announced: Morton and Knowles, Mat Conway, O'Brien Bros., Mr. and Mrs. Jerry Cohan, Maude Leigh.

Items: Owing to burning of opera house at Asbury Park, the Colored Ideals will return 16th.—A new gallery and new drop-curtain, scenery, etc., by John H. Connolly, are the latest improvements at the Grand Central.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. Charles E. Leland, manageress): Marie Geistinger and company gave three charming performances of comic opera, beginning 6th. Boccaccio, Fatinitza and Parisian Life were done in succession, and each was greeted by a large and cultivated audience. The operas were given in excellent style throughout, and with an almost perfect cast in each instance. Geistinger was appreciated, not on account of her voice, of which there is little, but for her sprightly acting and pleasing stage presence. Modjeska began a three nights' engagement, 9th. Frou-Frou, Adrienne and Marie Stuart were given; matinee, Camille. The receipts were large. Wallack's company in The Queen's Shilling, 13th, 14th, 15th and 16th; Jumbo Davis, 17th and 18th.

Tweddle Opera House (P. J. Callan, manager): The popular Vokes Family gave three of their inimitable performances 6th, 7th and 8th, to fairly good houses. Their business would doubtless have been very large had not the counter-attraction at the Leland been so great.

Music Hall (George E. Oliver, manager) The New York Philharmonic Club rendered an excellent programme before a large and appreciative audience, 9th. Litta concert company, the fourth attraction in the Star Course, 16th; Harry Webber in Nip and Tuck, 17th and 18th.

Levantine Theatre (F. F. Levantine, manager): Lizzie Simms and company were here week of 6th. Manchester and Jennings' Comedy and Specialty company announced for this week.

BUFFALO.

Academy of Music (Meech Brothers, managers): Emmet, week of 6th, raked in nearly $6,000. Monday and Saturday, election celebrations affected the house; other nights, standing room only was in order. His generous matinee benefit Wednesday netted Homœpathic Hospital $500. The Madison Square company, in Hazel Kirke 13th, divide the week with Willie Edouin's Sparks. Joe Murphy 20th.

St. James' Hall (Thomas Carr, manager): 6th, 7th and 8th, a company, under the management of John Keynton, gave us the Irish-American. Business was very light. Boston Ideal Juveniles drew a large matinee in Olivette 11th, and had very fair audience to view the æsthetic Patience in the evening.

Wahle's Opera House (Emil Wahle, manager): 6th, Maffit and Bartholomew's Pantomime company to moderate houses. Marie Geistinger begins a week's engagement 13th, opening in Boccaccio. Lovers of good music expect a treat. Minnie Palmer 20th.

The Adelphi (Joe Lang, manager): A fair olio company, week of 6th, succeeded in drawing good audiences. Davene's Colossal Allied Attractions opened 13th to a crowded house. Their audiences for the week will follow their title and be colossal.

BROCKPORT.

Ward's Opera House (George R. Ward, manager): Madison Square company (W. H. Bishop, manager) produced the Professor 7th. A large and delighted audience was present.

BINGHAMTON.

Academy of Music (A. D. Turner, manager): Jumbo Davis winked and blinked at a packed house 9th. Bad an actor as he is, Jumbo draws. Baker and Farron, 10th, to very large audience.

ELMIRA.

Opera House (W. E. Bardwell, manager): The Lights o' London, 6th and 7th, to good business; scenery and situations realistic; audience charmed. Mme. Janauschek, 9th, to large assemblage. It is too bad that the powerful dramatic eloquence of the actress should be marred by her faulty pronunciation of the English language. Hazel Kirke, 10th; Hanlons 20th, 21st.

Item, Selia Morlet, who played Bess Marks in the Lights o' London, is the wife of a retired officer of the English army. She was an intimate acquaintance of Mrs. Langtry, when a girl.

HARLEM.

Mount Morris Theatre (Hamilton and Chandler, proprietors): Aldrich and Parsloe appeared in Bartley Campbell's play, My Partner, 13th, to the largest house of the season. Aldrich, as Joe Saunders, and Parsloe, as Wing Lee, were greeted with prolonged applause, which did not subside until Mr. Aldrich came before the curtain. It is safe to say that the company as a whole received a perfect ovation and will long be remembered with feelings of pleasure and hopes of a speedy return. William J. Scanlan is now appearing in Bartley Campbell's play, Friend and Foe. Next week, Mitchell's Pleasure Party.

ITHACA.

Wilgus Opera House (H. L. Wilgus, manager): Jumbo Davis appeared 7th to big house. His St. Vitus acting threw the audience into convulsions. Baker and Farron, 11th, to poor business.

Item: A ludicrous scene happened in the last act, when Chris was obliged to cock and fire his revolver three times before he found a chamber that was loaded. In the meantime the villain stood smilingly awaiting his fate.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Janauschek, 7th, in Mother and Son, to fine audience, giving best entertainment of the season. Minnie Palmer, booked for 10th, cancelled. Strakosch Opera company, 21st.

Item: Ernest C. Hoyt, of this city, for many years employed by various amusement organizations in their advertising departments, and for some time past an attache of Allen's Opera House, died at this place 7th, aged thirty years.

KINGSTON.

Music Hall (W. H. Freer, manager): The Girl that I Love company, 16th; Hazel Kirke, 23d; Baird's Minstrels 24th; Eugenie Le Grande, 30th. Negotiations are pending for the appearance of the Strakosch Opera company.

OWEGO.

Wilson Hall (S. F. Fairchild, manager): Jumbo Davis drew exactly $574.25 on the night of the 6th. He may be set down as the most successful bad actor of the age.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Harry Meredith appeared 8th in Ranch 10, and made a favorable impression. House fair. Aldrich and Parsloe in My Partner, 16th. Madison Square Theatre company in Hazel Kirke, 22d. Hanley's Squatter Sovereignty company, 25th.

RONDOUT.

Sampson Opera House (Philip Sampson, proprietor): Fanny Louise Buckingham, as Mazeppa, pleased two good houses 8th and 9th. In announcing her apperance here in January, in East Lynne, she referred to the kind treatment she had received at the hands of the press in this city, and became so choked with emotion that it was necessary to leave her speech unfinished. Irish-American, 16th; Gilmore's Band, 17th; Baird's Minstrels, 25th; Mitchell Pleasure Party, 27th; Hazel Kirke, 30th.

ROCHESTER.

Grand Opera House (P. H. Lehnan, manager): Joseph Murphy, supported by fairly good company, appeared in Kerry Gow 6th and 7th, and Shaun Rhue 8th, to good business. Harry Webber and company did not have a corporal's guard present on the 9th to see Nip and Tuck. Leavitt-Pastor Vaudeville company appeared to a good house 10th. Maggie Cline is deserving of praise for her vocalism. Manchester and Jennings' combination presented an excellent bill to a fine audience 11th. The shadowgraphs introduced by Mason and Titus brought down the house. Susie Dillon captivated the boys with her singing. Louise Clements gave a fine exhibition of club swinging, and in fact every feature was a novelty and well appreciated. Hazel Kirke 17th and 18th.

Corinthian Academy of Music (Arthur Leutchford, manager): Baker and Farron did an excellent business 6th, 7th and 8th, appearing in Max Muller and Chris and Lena. Geistinger and a splendid company presented Fatinitza 10th, and Boccaccio matinee, and La Vie Parisienne evening 12th, to packed houses, and she was greeted with great applause upon her first appearance. Geistinger is a great artiste, and her voice is one of wonderful power and quality. The company, one and all, proved themselves to be competent for the duties imposed upon them.

Museum (G. W. Hotchkiss, proprietor): Business good the past week. Present week, Haerner, character artist; Harry Stork, magician; Helen Cromwell, balladist.

Item: On Saturday evening Geistinger was tendered a reception by our German citizens, and a very pleasant time was had.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): The first two nights of the week, Wilbur Opera troupe presented Olivette and The Mascot. Too much variety business is lugged into the operas. Ray Samuels, Susie Kirwin and several others acquitted themselves in excellent style. Both pieces were splendidly dressed, and the chorus was efficient. The Leavitt-Pastor combination held the boards 11th; large audience. Mankind, 16th, 17th and 18th.

Grand Opera House (E. J. Matson, manager): The noteworthy event of the past week was the appearance of the Geistinger Opera troupe in Boccaccio for the first time in this city. One of the most brilliant and cultured audiences assembled. Geistinger is an excellent actress, but by no means a great singer. She pleases the ear, and that's about all. I think I fully re-echo the sentiments of the audience when I say that many went away disappointed as far as her ability as a singer is concerned. All the pretty solos of the opera were given in splendid style, and Messrs. Schutz, Junker, Link, and Misses Seebold and Muenk are worthy of especial mention for their respective renditions. Harry Meredith followed 10th and 11th, in Ranch 10, to only fair business. Roland Reed 16th and 17th.

Items: Mrs. Langtry will probably appear in Syracuse in January.—What our opera houses need most is a good orchestra.—Mons. Dulanty, juggler, who has appeared before all the crowned heads of Europe, blockheads of Asia and deadheads of America, is at present giving exhibitions at Wilford, N. Y. The first night the audience was a fair one, but on the second night the receipts reached the enormous sum of four dollars and fifty cents.—The Thanksgiving attraction at the Grand will be the Grau and Snyder Opera troupe in Billee Taylor and The Sorcerer.—Harry Meredith's Ranch 10 troupe is playing a two weeks' engagement on Manager Matson's circuit in this State.—The *Evening Herald*, in copying parts of my letter, head it, "A Gossiping Correspondent." Thanks, gents, for your kindness.—The new opera house at Fulton, New York, will be opened 28th by Mr. and Mrs. Florence in The Mighty Dollar.—The Tennessee Jubilee Singers appear here 16th, for one night only.—The Philharmonic Club of this city will produce Pinafore here some time in December. Syracusans, don't be discouraged! trains run out of town every hour.—Manager Lehnen sued Manager Amberg, of the Geistinger troupe, for $1,700 for breach of contract; but things were amicably settled, and they proceeded on their way without interruption. The facts, as I learn them, both from Mr. Lehnen and Attorney Stern, are as follows: It seems that they agreed to play under Lehnen's management, both in this city and Rochester, for two nights each, but being offered better terms by a rival manager, without any discretion whatever, they broke their first contract.

UTICA.

Utica Opera House (Theodore L. Yates, manager): Hyde and Behman's company in The Two Johns, 6th, to a good house. Vokes Family, 17th; Roland Reed in Cheek, 20th; Jollities, 22d; a Madison Square Theatre company in Hazel Kirke, 23d; Harry Webber's Nip and Tuck, 24th, 25th; Mitchell's Pleasure Party, 30th.

Item: W. H. Fessenden, of Boston, and Hattie L. Sims assisted the Utica Mendelssohn Club in the presentation of the Pirates of Penzance, 10th, 11th.

OHIO.

CANTON.

Opera House (Louis Schaefer, manager): Katherine Rogers in East Lynne 9th to a fair audience. A very bad night. Maffitt and Bartholemew's company 13th. Strakosch Opera company 18th.

COLUMBUS.

Comstock's Opera House (F. A. Comstock, manager): The attractions last week were the Hanlons 6th and 7th, Billy Rice's Minstrels 9th and Bertha Welby 10th and 11th. The Hanlons did a big business and Rice's co. light. Miss Welby opened to rather light business, but good houses Saturday afternoon and evening. Strakosch Opera company, with Minnie Hauk, in Carmen, 17th. Buffalo Bill 18th; Leavitt's Minstrels 20th; Ada Dyas 24th and 25th.

Grand Opera House (George E. Stoneburner, manager): Prof. Hartz has had a fairly successful week, and gave a very good show. He will rest two weeks and open with an entirely new company. William Stafford in Marble Heart, Romeo and Juliet and Hamlet 17th and 18th; Thalia Theatre company in Merry War 23d and 24th.

IRONTON.

New Masonic Opera House (Ellsberry and Moore, managers): Bertha Welby appeared 9th in One Woman's Life, company and play giving great satisfaction, recalls being given after each act. Smith's Double Uncle Tom company

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[illegible] managers are giving thanks for this [illegible] weather.

The Mirror Enlarged.

To-day THE MIRROR greets its readers with a new dress. Just as the apparel oft proclaims the man, so does the typographical appearance of a newspaper indicate its character and standing.

We have considered the requirements of reader and advertiser in a measure compatible with good taste and beauty. The latest and most approved styles of type have been selected for the local, provincial and editorial departments, and a large and varied assortment for the composition of display advertisements. The facilities we now possess are not surpassed by any weekly publication.

In changing the type we have also changed the size of the pages. Enlarged both in length and width, it is hoped they will now give ample space for certain news and miscellaneous reading matter which have been encroached upon by the expansion of our advertising columns during the past six months, making the issuance of supplements frequently necessary.

The steady success of THE MIRROR of course furnishes a reason for these improvements; but the habit of liberally sharing our prosperity with the profession has something to do with it, too. There is no need, on this occasion, to refer to the sound, wholesome policy which distinctly marks THE MIRROR'S conduct. The paper is popular among the class to whose interests it is devoted. This popularity is its own chanticleer.

Old and New.

This is perhaps not altogether a modern age; in fact, it loses no opportunity to puff itself in season and out of season. It cries up its steamboats, its telegraph and telephone, its fast horses, its nimble pedestrians, its railways, machinery, and what not. It claims to be a special age, unique and original. It not unfrequently in this presumptuous spirit, revamping only the past, comes forth in style, many a new waistcoat made of papa's old coat and with his veteran long-boots cut down to Oxford ties. In some of these attempts it fails; in others it succeeds. For instance, all the ingenuity of man and manager, author and actor, scene-painter and costumer, has not been able in three hundred years to produce a single play to be placed alongside of Shakespeare's masterpieces. There is a trick about them which mechanical industry and mere material appliances cannot attain. In other directions it is undoubtedly more fortunate.

Lately we have had a chance to see the world overrun with such productions, capital in their way, as Patience and The Pirates of Penzance, which have struck the world as brand-new novelties *sui generis* These employ, as for the first time it is supposed, in unique style, æsthetes, pirates, outlaws and other contraband characters as travesties personating virtue, honor, goodness and all the other cardinal virtues as the basis and main motive of comic opera. Into this field they have introduced much that is very taking and ingenious; but in their mode of treatment they are not without a precedent.

On this topic let us now see what history says: In the season of 1727-28 was produced at Lincoln's Inn Fields Theatre, London, The Beggar's Opera, an opera in three acts, by John Gay. It was written in ridicule of the musical Italian drama. Of the origin and progress of this new species of composition we have an account in the words of the poet, Alexander Pope. Dr. Swift had been observing once to Mr. Gay what an odd, pretty sort of thing a Newgate pastoral might make. Gay was inclined to try at such a thing for some time; but afterward thought it would be better to write a comedy on the same plan. This was what gave rise to The Beggar's Opera. Its success was not only unprecedented, but almost incredible. It had an uninterrupted run in London of sixty-three nights in the first season, and was renewed in the ensuing one with equal approval. It spread into all the great towns of England; was played in many places to the thirtieth or fortieth time; at Bath and Bristol fifty; made its progress into Wales, Scotland and Ireland. Nor was the fame of it confined to the reading and representation alone; the ladies carried about the favorite songs of it engraved on their fan-mounts, and screens and other pieces of furniture were decorated with the same. Miss Fenton, who acted Polly, though till then perfectly obscure, became all at once the idol of the town. Her pictures were engraven and sold in great numbers; her life written; books of letters and verses to her published, and pamphlets made of even her very sayings and jests. She herself was received to a station in consequence of which she attained the highest rank a female subject can acquire, becoming the Duchess of Bolton. In short, the satire of this piece was so stirring, so apparent and so perfectly to the tastes of all degees of people, that it even for that season overthrew the Italian opera. The design of this opera was not to recommend the characters of highwaymen and pickpockets, but to show that the principles and behavior of many persons in what is called high life, were no better than those of highwaymen, thieves and sharpers.

Here we have, more than one hundred years ago, avowed and practised the very principle on which the Gilbert and Sullivan of our day have acted on in Pinafore, The Pirates of Penzance and their other operatic works. With them it is so far modified only as to exhibit pirates, outlaws and other characters acting like common folks and performing their functions as a matter of course.

The parallelism of method is simply shown by citing from The Beggar's Opera a single example, an

AIR AND CHORUS—MAT-O'-THE-MINT AND GANG.

Hark, I hear the sound of coaches;
The hour of attack approaches.
To your arms, brave boys, and load
See the ball I hold!
Let the chemists toil like asses,
Our fire their fire surpasses,
And turns all our lead to gold.

[The Gang, ranged in front of the stage, load their pistols and stick them under their girdles; then go off singing the first part in chorus.]

From all this our country may learn to be modest; that there were great men befor Agamemnon, and even Gilbert and Sullivan, and that there are even now flourishing many "new-found old inventions."

"A Noise Outside."

The caption of this article is a common stage direction, and when employed in the proper place—to announce the arrival of a carriage, a troop of horses, or a mob—it has its uses; but when indulged in *ad libitum* by stage carpenters, property boys, supers, or other theatrical hangers-on, for their private and personal delectation and pastime, is a nuisance to the audience and an insult to the actors. It may be very amusing to these people to skylark and knock things about in a playful way; but it is not quite so agreeable to the artist on the stage, who may be straining every nerve to throw himself into the innermost meaning of some marked and peculiar character, so that he may convey its subtletly to the multitudes in front of the house, and whose attention is diverted by a noise in the wings, or a sound of snickering proceeding from ballet-girls and enterprising scene-shifters, whose notions of love-making are for the most part purely muscular, and whose idea of a delicate attention is solidified in the shape of a surreptitious pinch bestowed affectionately on the object of his heart's desire. The audience, also, is not edified to any great extent by having the dialogue accompanied by a mysterious rumbling, interspersed by sibilant sounds, or by a rattle as of brattling thunder proceeding from the clash of falling set-pieces and iron-shod braces playfully hurled by sportive mechanics, in that horse-play that supplies the place of wit and humor among the uneducated classes.

A few nights ago we were treated to an entertainment of this kind at a West side theatre, when the action of a most interesting drama was interrupted many times by inexplicable noises of the classes alluded to above. In fact, during the third act, such a row proceeded from the *coulisses* that a perceptible disturbance arose in front, which, after the terrible fire we have all lately been talking about, might easily have ripened into a panic, with fatal consequences to those in front.

Surely there must be a lack of discipline when such outrages on public decency can take place. The work-people in a theatre are the servants of the public and the management, and during working hours labor, not larking, should be their employment. Their obedience and decorous fulfilment of their duties is as obligatory on them as is the punctual payment of their wages on the managers. We have often noticed these kind of lapses from discipline, and have many times determined to call attention to them. This duty we now fulfil, and trust that there may seldom be occasion for the leading character of a play to interrupt his dialogue in order to request a cessation of the noise in the wings, so that he could hear himself speak his lines. The artisan has no right to defraud his employer by conduct that detracts from the quality of the work offered to the public, and the employe of a theatre is equally bound not to throw obstacles in the way of the decent and proper presentation of the drama, from the production of which he gains his daily bread.

PERSONAL.

HOWSON.—John Howson's wonderful success as John Wellington Wells in The Sorcerer is the talk of the town. His Talmage make-up gives additional point to the characterization. We reproduce a private picture of him above.

TILLOTSON.—Manager Tillotson, of Bloomington, Ill., has been in bad health for a fortnight. He is convalescing.

TEMPLE.—Edward Temple has signed with Rice to play the Member of Parliament in Iolanthe on the road.

CAZAURAN.—Sunday morning A. R. Cazauran reached home after his visit to Chicago to rehearse Les Rantzau.

PAULDING.—Frederick Paulding, who is now living permanently in New York, has been ill; but is up and around again now.

SALVINI.—Young Salvini, the Romeo of the Mather Juliet, is suffering with an affection of the eyes, and at last accounts was not acting.

DART.—An amateur actress who is widely acquainted among professionals, Miss Fanny Dart, is playing this week in Patience at Hartford.

MCCALL.—Lizzie McCall has received an offer from Lillian Cleves for juvenile leading business, to begin as Grace Roseberry shortly in Boston.

THORNE.—Edwin F. Thorne having bought Goodwin's interest in The Black Flag, will manage the piece on his own account after the closing of the present tour in April next.

WALL.—Horace Wall, who is to bring Lytton Sothern to America next Fall, has just contracted for a play to be written by Sydney Rosenfeld and entitled Dundreary's Son.

FARRELL.—Frank Farrell has left Colville and joined a Madison Square party as business manager. He says he parted good friends with the manager of Taken from Life.

ALDRICH.—Last week Mrs. Louis Aldrich came to this city from Boston to remain during her husband's engagements in and around New York, which will extend about a week more.

DUGGAN.—Maggie Duggan sends word that she has been engaged for the part of Sinbad the Sailor, at the Theatre Royal, Sunderland, and will not return to America for several months.

DIXEY.—Henry E. Dixey has made arrangements with Charles Pratt and Frank Farrell for a starring tour, commencing next season, in an oriental comedy founded on "The Arabian Nights."

TOOKER.—Commodore Tooker has abandoned the theatrical business to become a practical printer. He is ready to se tup three-sheet bills for his professional friends at an establishment in Vesey street.

MCCAULL.—Manager McCaull lived on the European plan last Thursday. After attending the Wyndham breakfast he went over to Philadelphia and dined in the evening with the Thursday Club of that city.

BURNSIDE.—It was Jean Burnside's intention to leave New York and settle permanently in Dublin this Fall. Owing to the sudden illness of her father, who recently had a paralytic stroke, she is obliged to remain here.

VIRGINIA.—In Solomon's new opera, Virginia, the chief comedy part is the Devil, humanized and common-placed and mixing in polite society under the gentlemanly title of Monsieur Devile. John Howson will create the character.

DATES.—Through the dilatoriness of a type-founder, over half of our Dates Ahead are omittted this week. This sin of omission cannot be laid at our door. Next week this important department will be restored to its usual completeness.

FARRELL.—Frank Farrell has left Samuel Colville on account of ill-health. He goes to his home at New Orleans for a brief visit, and will then join the Professor company as business manager. He writes us that his parting with Colville was friendly.

LYSTER.—Fred Lyster's play, A Tangled Skein, has been accepted by W. J. Florence, who will shortly produce it. The piece has a most powerful interest, and is enlivened with comedy of the delightful sort, Mr. Lyster is so happy in inventing.

DE BELLEVILLE.—Frederic de Belleville telgraphed his resignation to A. M. Palmer the other day. The manager refused to accept it.

CAMPBELL.—Bartley Campbell has made a good deal more money than is supposed out of My Partner. Nearly $9,000 has thus far been paid him by Aldrich and Parslog, and it is good for $150 a week for one year more at least.

FARRELL.—Frank Farrell thinks he may have to leave Colville's Taken from Live combination on account of failing health. He came to the city for medical advice a few days ago and was told to obtain less arduous work than piloting a company around the country.

CLEVES.—Lillian Cleves has bought from Monsieur Cazauran the Union Square version of The New Magdalen. She will leave for Boston Saturday night to begin a preliminary starring engagement of one week. Her regular tour begins next month. The route is nearly completed.

SEAVER.—L. M. Seaver has tendered his resignation as manager of the Ensign Comedy company, and W. A. Edwards has been engaged for the vacant position. Mr. Seaver will go to Boston for a few days and then return to his home in Chicago, where he will engage in mercantile business.

ELTON.—We are to lose William Elton. He has just signed for three years with John Hollingshead to play in burlesque at the Gaiety Theatre, London. His contract with Mr. Wallack expires next June. New York gets along very well with Elton; but it seems that Elton doesn't like New York.

DUNGAN.—Charles Dungan, formerly of the Bijou, is now winning admirers with Rice's Surprise Party. Graceful acting and a fine baritone voice are his chief claims for favor. It is among the possibilities that he will go to Boston to open at the Bijou there in a new opera shortly to be produced.

WILLOUGHBY.—May Willoughby sailed for England on the *Servia* last week, having failed to arrange for Vezin's appearance or to place Merivale's play, The Cynic. Before leaving she said she would either open at the London Olympic with Genevieve Ward or take a tour in support of Vezin, playing Shakespeare.

BARNEY.—Ariel N. Barney writes from Indiana that he has left the Chispa company and "identified" himself with Buffalo Bill, on account of superior financial inducements. When the season closes he is to visit Europe in a secret governmental capacity, receiving a salary and his expenses. He will also "bear important letters to officials everywhere." H'm!

ROSENFELD.—Sydney has been burning the midnight oil over the new version of The Queen's Lace Handkerchief. Some radical changes have been made, which will probably improve the libretto materially. Rosenfeld went to Philadelphia last night, where he will give Colonel McCaull's people the new parts, and rehearse them previous to their return to the Casino.

RUSSELL.—Lillian Russell was obliged to stop singing Wednesday night of last week, a cold having settled in her throat and inflamed the tonsils. She reappeared again on Monday, however, and is now feeling quite well again. The strain of eight performances a week is almost too much for her. Madeline Lucette sang Aline acceptably while Miss Russell was out of the cast.

HALTON.—Mabel Halton is lying very ill at West Union, Iowa. She was a member of Edwin Clifford's company, and continued to play when she was almost prostrated. It is supposed that she was poisoned by fish eaten at Waukon. The company, it is said, left her behind without means; but strangers cared for her. She will be sent to Chicago as soon as convalescent.

KELCEY.—The bright and handsome face which appears on our title page this week is that of Herbert Kelcey, one of Mr. Wallack's last importations. He promises well at the start, and if he fulfils the expectations of his friends he will become a favorite before the season is finished. Until Tearle comes, at any rate, he has it all his own way. Personally Mr. Kelcey is a very agreeable gentleman.

TEARLE.—A fortnight ago Osmond Tearle was in Jarrow, England. Friends from the surrounding towns, Sunderland and Hartlepool, together with the Jarrowites, honored him with a banquet, at which the Mayor presided. At its conclusion a gold watch, appropriately inscribed, was presented to the young tragedian. Tearle's tour has been exceptionally profitable, the small towns having turned out large houses everywhere. He will be here soon.

ANTIQUES.—Last Friday the Kiralfys advertised for one hundred girls to march in The Black Crook. All day long the stage was besieged by throngs of women who had apparently officiated at the ceremony attending the original laying of the corner-stone of Cleopatra's Needle. "Me and mein bruder" were wild, appealing for aid ineffectually to Manager Mann, who remained locked up in his office until after dark, when he escaped from the scene by a front door.

BISHOP.—Dr. C. B. Bishop is elated with his success in Strictly Business. He writes from Texas: "The part fits me like a new glove. The piece is now in fine running order, and we have every reason to expect a good season. The South is happily prosperous. The cotton and sugar crops are the largest known in years. The people are the best theatre-goers in the country, and the early bird captures the worm and rejoiceth thereat."

THE USHER.

Mend him who can! *In U shering The ladies call him, sweet.*
—LOVE'S LABOR'S LOST.

I have received a long statement from Eric Bayley in reply to THE MIRROR'S recent interview with Lilford Arthur. If the language of this communication were gentlemanly I should be happy to put the necessary space at Mr. Bayley's disposal; but it seems to have a Billingsgate style about it which would not look well in this paper. Because a man has been wronged by another he is not justified in departing from the habit of expressing himself in a decent manner.

* * *

Bronson Howard planned a quiet little dinner at the Lotos the other night, to which recognized American dramatists were to be invited. I hear that Fred Marsden and Mr. Howard himself were the only authors on hand to honor the repast. Where were the others?

* * *

The Castleton Kick bids fair to succeed the late Abbott Kiss. The bucolic reporters of Pittsburg and elsewhere have discovered an indefinable something about the manner in which Kate Castleton gyrates her shapely limbs, and the usual columns of imbecile gush permeate the rural press. I do not blame a soubrette for making capital out of her lower extremities, nor a prima donna for emphasizing her professional osculation, if in either case they're willing and it does them any good. But the fierce eagerness of the bumpkin softies to vie with one another in lending their papers to the gratuitous advertising fads that a few ingenious women have invented to give themselves a fame and value they might not otherwise perhaps enjoy, is something I never did and never will quite comprehend.

* * *

Oscar Wilde told me the other day at the Wyndham breakfast that his Langtry notice in the *World* was his first exploit in journalism. He said it would be his last. He had only three-quarters of an hour in which to write three-quarters of a column. "If I transpose a comma from one part of a sentence to another, in one day," he exclaimed, "I consider that I have done a good day's work." Nevertheless Wilde's article was a skillful specimen of non-critical eulogistic writing. The gentleman, by the way, is looking about for an agent to precede him to Australia who knows how to handle an attraction in the Colonies. Here's a chance for Tracy Titus.

* * *

M. B. Curtis found a couple of ragged little newsboys standing in front of the nut-stand presided over by the swarthy Italian who sells his wares on the Square in front of the Morton House at this season of the year. They were looking wistfully at some roasting nuts in a pan which emitted a savory odor. Curtis took in the situation at a glance. "Here, Maccaroni!" he exclaimed, "Give each of these kids five cents worth." The gamins started away gleefully devouring their treat, while Curtis' chest heaved with the consciousness of having done a noble deed.

William Carroll, who is sometimes funny, saw the incident. 'Hallo, Curtis! You're getting rich and extravagant."

"No, Carroll. That was only a bit of curb-stone philanthropy."

"But the foolish nature of the purchase, Curtis, is what knocks me out. What's the use of buying chestnuts when you can pick up bushels of 'em for nothing on the Square, where they were dropped and left to ripen by anecdotal actors last Summer."

* * *

Society men are always making fools of themselves with a view to obtaining the gentle regard of actresses. Their silly letters, suppers and other folderol are an inexhaustible fund of amusement to sensible people. So long as these fellows are extravagant it does not much matter; for florists, jewelers and dog-fanciers profit largely by their custom. But an economical swell has come to the surface, and a recent example of his stinginess is the cause of much laughter among the members of a certain company up-town, which at present is engaged in the very successful representation of a comic opera. One of the ladies connected with the troupe in question was recently introduced to the stingy man-about-town. In the course of the conversation that followed, she rather pointedly alluded to her fondness for bric-a-brac, and especially for fine old china. The swell, desiring to make an impression and a present, took the hint immediately. He began to ransack the stores for old china. The articles he inspected were all too expensive to meet his ideas. After much search he found at last a rare old cup in a Broadway repository of antiques. It had been badly broken and was unsalable. "How much?" asked the swell. The salesman was amazed. "That cup can't be mended," he said. "I want it nevertheless." It was bought for a song. "Wrap it up carefully," said the swell, "and express it to Miss ——, No. —, West ——th street." Then he went away congratulating himself on what he called his "delicate strategy." The actress would receive the present and of course suppose it had been broken by careless handling after it left the store; he would make his nice little point with a trifling outlay. But he did not dream for an instant that the confounded storekeeper would neatly wrap up every fragment of the shattered cup in brown paper; that the actress would undo the little packages and discover their contents and his subterfuge with mingled disappointment and indignation; or that she would refuse to see him when he shortly after called at her house; or cut him dead on Broadway when she came face to face with him a day or two later.

* * *

"Why isn't Mr. Mallory here?" I asked Dan Frohman at the Wyndham breakfast. "His brother died last night," was the reply. "Indeed! Then who succeeds to the editorship of the *Churchman?*"

"Oh, it wasn't that brother!" exclaimed Frohman; "it was the army officer—the one who smoked cigars, drank beer and occasionally ejaculated a big, big D."

Frohman, of course, did not describe the deceased gentleman in this manner for publication; but he spoke so earnestly and with such incongruous solemnity that I could not resist the opportunity of showing him how amusingly cold-blooded his remarks look in print. I hope Manager Mallory won't accuse either the discreet Frohman or myself of being callous to his bereavement, for such a thing, I am sure, never entered our heads.

* * *

I heard Alfred Cellier strum the principal airs from Iolanthe on a piano the other night. They are characteristic of Sullivan in every respect. An old-fashioned round of the "Three Blind Mice" style, which is all about a young man who went to "p-a-r-liament," and some *bravura* music which ends the first act, are exceedingly good. There is a patter-song, of course, which is sung by the semi-mortal peer who figures centrally in the opera. Mr. Ryley will create this part. I am curious to see how he will get on in a Gilbert and Sullivan piece without the authors to assist him or George Grossmith, of London, to copy. The fairy music in Iolanthe is exceedingly pretty. I believe the opera will rival the success of its predecessors.

* * *

Manager X., whom we all know, is an infidel of the most pronounced character. At his club the other night, he met an acquaintance who related the circumstances of a singular accident he had seen down-town; a brick had fallen from a chimney and killed a laborer who was walking in the street below. "The ways by which an All-wise Providence works out Its ends are most strange," the gentleman added after he finished his story.

"Humph!" grunted Manager X. "How is it your All-wise Providence has never worked any of its ends out on me? I go about a good deal; but the earth never opens to swallow me up, nor do bricks fall down on my head from housetops. How do you explain that?"

"Very simply. You forget that among the other attributes, the Deity possesses that of *infinite contempt.*" Manager X. insisted on paying for every bottle of wine his Christian friend drank the rest of the evening, besides promising to go and hear Beecher preach the following Sunday.

* * *

About a year ago the dramatic editor of the *Spirit* and I thoroughly canvassed the feasibility of starting a daily dramatic paper. We concluded the idea was not a good one, as such a print could not succeed unless it was made the official programme of all the theatres; and if it were the official programme of all the theatres, its criticisms, comments and news would of course to have to be written to meet the views of at least twenty managers and printed under their espionage. Such a sheet might be a good house-bill, but it would not resemble a dramatic newspaper, and no journalist with a particle of independence in his composition would care to have his name associated with that kind of a concern. From the chief news agents and dealers I learned there could be no demand for a paper of this description; it only needed the failure of the daily *Dramatic Herald* which happened about that time, to confirm the opinion that the scheme was impracticable. So it was abandoned. I hear, however, that the dramatic editor of the *Spirit* is agitating it once more, and has gone so far as to announce the beginning of a daily musical and dramatic paper this month. Although his venture is not novel—a number of similar enterprises having been attempted at various times in San Francisco, Chicago, New Orleans, Philadelphia, Boston, and this city—I shall await the confirmation of my judgment with some interest. If the piano trade remains brisk I will fix the length of its existence at four months; but if there comes along a lull it will expire at an earlier stage.

—Lillian Spencer's suit against Max Strakosch for $200 unpaid salary due after her debut at the Fifth Avenue two years ago, was tried in Pittsburg Tuesday. She was awarded the full amount of her claim.

Mr. Palmer's Season.

The extremely late opening of the season at the Union Square, which occurs week after next, has excited some comment among the patrons of that theatre, and a MIRROR representative asked Manager Palmer some questions about his new policy on Wednesday afternoon.

"The season does open rather late, that is a fact, replied Mr. Palmer; "but I have good reasons for the delay, the principal one being that I have found greater profit in it. The combinations playing here have all done well; my company have been playing to enormous business in the West, so I am quite content. But I open with Les Rantzeau Thanksgiving week, whether on the 27th or 28th has not yet been decided. The opening play, I think—or rather hope—will be a success. So much has already been written about it that it is not necessary for me to say more than that it is a wholesome and pure drama."

"What will follow?"

"Another French success, A Parisian Romance, a five-act drama by Octave Feuillet. The plot has already appeared in the New York papers. It was a great success in Paris, and I think it will be here; although it does not follow that because it was a success there it will be a sucess here."

"Do you think these two plays will carry the season through?"

"I cannot say that; but I think it is likely they will. If not I have an original play, written by a Judge of this city, to follow."

"It is said that an original play by an American author closely resembling Les Rantzeau, was offered you before you bought that piece?"

"That is newspaper gossip; I never saw such a play."

As the reporter was leaving the theatre, he encountered M. Cazauran in the lobby. That gentleman has just returned from Chicago, where he was engaged for some time rehearsing the Union Square company in Les Rantzeau.

"The new play will be a success," said he. "I rehearsed the company at the Grand Opera House. They are playing at Haverly's, but the stage of the Grand corresponds better to that of the Union Square. By the way, the company has done a tremendous business—the largest ever done in Chicago. As to the new play, it is very pretty and delicate, the only danger being that it may prove too idyllic for our audiences. The Union Square is not the same as Wallack's; don't pretend to be. This theatre is meant to cater to the tastes of the middle classes; those persons who go to the theatre, not because it is the fashion, but to see good acting and magnificent scenery. I tell you, the taste of the middle classes—I may say the great middle classes—is after all the correct taste; you cannot palm off an article of slight merit on them; their tastes have not been spoiled nor their appetites palled by morbid sensations, and it is to this intelligent and perceptive class that the Union Square has catered and to whom it owes its success. They desire good acting and scenery; in fact they want a perfect *ensemble*. Les Rantzeau, I think, will just suit the taste of this intelligent class."

Langtry's Photographs.

Sarony, who bought the privilege of taking the shadow and selling the photographs of the Jersey Lily—for which he paid a round sum—was seated in his office when a MIRROR reporter entered yesterday.

"How do Langtry's pictures sell?" inquired the newspaper man.

"Sell?" replied the Napoleonic photographer, as he gazed reflectively on the Egyptian mummy close by the door. "Why, it surpasses anything I ever knew. I have photographed many public characters, but the rush for Mrs. Langtry's pictures is greater than all the others put together. The demand is simply immense, and I cannot begin to supply it."

"Was the lady a good 'sitter?'" inquired the reporter.

"An excellent one; she never moved a muscle during her sitting. I took only one negative."

"Was not the lot of 25,000 imported pictures an infringement on your contract?"

"Oh, I don't know," was the reply. "They certainly did not hurt my sales, and they are a drug in the market. They used to sell at $1.50 each; but now it is hard work to get any price for them. I know of one dealer who was offered them at his own price. The truth is, they did not look at all like Mrs. Langtry. In a day or two I am going to take her in her Rosalind costume."

Brooks and Dickson's Attractions

In speaking of the success of Romany Rye to Mr. Dickson, of the firm of Brooks and Dickson, that gentleman said to a MIRROR reporter Wednesday afternoon:

"It is indeed a success. The business, so the management tells me, is the largest ever done at Booth's Theatre. Unless it takes a sudden drop next week—which is the last—the receipts for the ten weeks will amount to $70,000. On Sunday week the entire company, scenery and effects will be taken to Chicago, where the play will be presented on Monday night following, the company arriving there on a special train in time for rehearsal. New scenery, which hinges together and can be compactly stowed, will be taken along. Thirty-eight persons are embraced in the company.

"The World has been doing a fair business, and has succeeded in holding its own against the other melodramas. The Wyndham troupe has been a great success. The bill will be changed on Monday, however, as according to contract every member of the troupe is to have an opportunity to appear in New York, and only about half have yet appeared. All the scenery for Fourteen Days, Brighton and Withered Leaves will be sent with the troupe when it starts on its tour West and North. They will return in the Spring and play in New York. Raymond has done a good business and will produce his new play, In Paradise, within a few days. For Congress has been tried. It has too much talk and too little action, so it is being rewritten. On the whole we are well satisfied with our successes this season."

An Illiterate Play-Thief.

From Chicago the play-pirates who infest the rural districts of the Northwest chiefly hail. What with its swindling agents, corrupt press and dramatic thieves it may truly be said to deserve the title: Wickedest City of America. The handbills and posters used by the pirates nearly all bear the imprint of a Chicago printing house; they buy their stolen manuscripts at a bureau boldly conducted for that sole purpose in Chicago; the actors, agents, musicians, are all engaged in Chicago; they advertise in the Chicago papers. Chicago, therefore, is almost entirely responsible for the carrying on of this flagrant kind of fraud and thievery.

The efforts of THE MIRROR to suppress the pirates have met with gratifying success. Aided by the Madison Square Theatre management and other influential theatrical people who own plays and propose to protect them from the lawless appropriation of irresponsible scamps, it has broken up the hordes that previously overran Texas, the Gulf and Southern Atlantic States, and even penetrated to points far less distant and obscure; and those parts of the land enjoy almost complete immunity from such raids in consequence of our system of detection and exposure. The out-of-town local managers are awakened to a sense of their moral and legal responsibility, and almost unanimously they have shut out every company playing copyrighted pieces which they could produce no authority for using. But the country around Chicago is still at the mercy of the pirates. Emboldened by the indifference of most of the Chicago journals to their affairs, and the freedom from interference manifested by those that might be instrumental in stopping them, they exploit the towns and hamlets of Illinois, Wisconsin, Minnesota, Michigan and Indiana. If the theatre managers in that section be honest in their intents and ignorant of the real character of many of the companies they book, it would be well for them to refer to their files of THE MIRROR, where they will find a list of all the prohibited plays. It will then be an easy matter to refuse to give dates to people acting these pieces without written authority.

Manager John Dullaghan, of the Opera House at Portage, Wis., sends us the original of a letter received from one of the pirates. Following is the text of the document, with its original style of orthography intact:

MT CARROLL Ill Oct 30 1882

Agent HALL Portage
Wis
Pleas Book Hall
to Great Nelson
Troupe
Thursday Friday & Sat nov 9th 10th 11th 16 People
Brass Band & ochestre.
Playing Phoenix
Streets New York
Josh Whitcomb
Frawd or Poor of New York
Our Magestrates
Cameil & Hazel Kirk.
Kathen Mavornen
Write me the best terms you can give me
Will furnish Hanger
PAPER
Lithers 8 defint Styles 50. ft Bill Bords
FOR
Three stands of Bill Boards 50 ft each make two Street Parades and give you 25 per cent
You to furnish
Hall Licence and do Filling
Plea answer at once
to Burlington
Wis
to C. C. Nelson.
Manager Great Nelson
Troupe.

Four of the plays in Nelson's catalogue he has no right to perform, and two of the remainder are doubtful. Manager Dullaghan says, in concluding his letter: "The company, of course, cannot appear here under any circumstances. I will be obliged if you will notify other managers about them. I wish you success in your work."

If all hall and theatre proprietors near Chicago were as honest as Mr. Dullaghan, dramatic thieves would entirely cease to exist.

Oscar Wilde's Play.

By the end of this week, if negotiations proceed satisfactorily, Marie Prescott will have purchased from Oscar Wilde his play called Vera, in which to star next season. This is the piece that the æsthetic evangel withdrew from a London theatre after it had been rehearsed. He brought it to this country intending, if an arrangement could be made, to get it put on in this city. Miss Prescott, who is in Boston now playing with Salvini, is evidently captivated with Vera, as she expresses herself enthusiastically about it in a letter THE MIRROR received from her yesterday.

"I have read Mr. Wilde's play," she writes, "and it is (as Mr. Steele Mackaye says) worthy of Victor Hugo. No matter who wrote it, it would be a success. With Oscar Wilde's name attached it will create a *furore*. It is a drama of human life and interest, replete with comedy and strong feeling, interwoven with startling situations that are simply wonderful! I assure you, it will be a gigantic success. I feel very proud that he is willing to trust me with the creation of so grand a rôle as Vera."

Should the treaty between the author and the actress go into effect, the drama will be brought out by Miss Prescott next September, when her starring tour is to begin. The story of the play chiefly concerns the Nihilists, to which class the heroine belongs.

A Sad Case.

Since the beginning of the season Mr. Harry Courtaine has played Major Britt in My Partner with Messrs Aldrich and Parsloe. On Tuesday night, when the time came for ringing up the curtain at the Mount Morris Theatre, Mr. Harry Courtaine was not to be found; although search for him was made in every quarter behind the scenes. When it became apparent that Mr. Harry Courtaine was *non est*, Aldrich and Parsloe and Manager Hamilton naturally suffered a great deal of anxiety. There was a large audience in front. Major Britt was a character as essential to the representation of the play as the parts played by Messrs. Aldrich and Parsloe. In this quandary Richard Dillon, who plays Ned, came to the front and kindly consented to help his principals out of their exceedingly uncomfortable predicament by going on as the Major. Mr Atwell, who acts the servant in Act One, took Mr. Dillon's rôle of Ned, and Widgery was cut out altogether. In determining on these changes, William Thorne, the stage manager, assisted with prompt suggestions. The performance proceeded smoothly, and making allowance for the circumstances, was quite acceptable.

About nine o'clock news of Mr. Harry Courtaine's whereabouts arrived in the form of a telegram from James Collier, stating that the sender had just found the missing actor on Union Square in a state of gross intoxication and utterly incapable of attending to his duties. Mr. Collier also begged that if he could be of any assistance Mr. Aldrich should command him. Courtaine was allowed to finish his debauch, and J. J. Spies, of Spies and Smart, the dramatic agents, at once set about procuring another Major Britt for My Partner. He will probably have him ready for the performance in Troy to-night. Last evening Mr. Dillon again played the part.

Deplorable as the habit of inebriation is to men in any walk of life, it is doubly so in the case of an actor, who owes a serious duty to the public as well as to his manager and himself. The nature of a player's occupation naturally lays him open to temptations, and it is greatly to the credit of the profession that episodes like the one in which Mr. Courtaine figures are remarkably rare. As a rule actors are impressed with their responsibility, and this, leaving principle entirely out of the question, induces them to drink moderately, if they drink at all. Unless an actor who inclines to inebriety can master the passion, he should learn to leave liquor severely alone. Managers have no use for a drunkard, who not only keeps them in a state of fear and trembling lest he may commit some indiscretion; but who may at any moment occasion a disappointment to the public and the financial loss consequent upon having to dismiss an audience, or at best to give an incomplete and unsatisfactory performance. The history of the stage shows that the isolated cases of intemperance among actors have always resulted in unhappy catastrophes. The moral to be deduced from such wretched cases is so forcible that we cannot understand how any professional with the least vestige of good sense can fail of being deeply impressed by it.

Mr. Courtaine's spree will cost him more than his dismissal from the My Partner company. Spies and Smart say they will close their doors against him, as they do against any man who proves irresponsible. They can excuse incompetency, but not unreliability. It is likely the actor will find some difficulty in securing another engagement soon. Although we can find no extenuation for his conduct, we feel sorry for him. It is sad to think that a man of Mr. Courtaine's talent and intelligence could so far forget his professional duty, not to speak of his self-respect. This experience should be a salutary lesson to him in future.

It is against our principle to obtrude ourselves upon the personal failings or follies of professional people. If Mr. Courtaine had chosen a time when he was not employed for his spree, we should not, of course, give it publicity; for his comings or goings, or his virtues or vices, as a private citizen, do not concern the public. Under the circumstances, however, and considering the general effects of his unseemly conduct, we would not be conserving professional interests to allow it to pass by without comment. When an actress falls from grace there is a howl of indignation raised among the non-theatrical papers. When an actor becomes inebriated and breaks faith with his manager and the people who paid their money in the just expectation of seeing a complete performance, those papers are significantly silent.

A line should be drawn somewhere, and THE MIRROR prefers to draw it distinctly at scandals which in no wise effect the general good of the profession or its supporters. When ill-educated men demoralize the stage, it be[illegible] time is come to speak.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

Academy (H. W. Williams, manager): A worse show than the Richmond Specialty company, which the bills announced as "backed by money and managed by brains," never before struck this locality. The popularity of the management of this house drew enough money into the box-office during the week to guarantee hotel-keepers against loss and to pay fares to the next stand. The song-and-dance team, Leonard and Jones, were fair; but the remainder of the gang, including Harry Richmond, were disgusting. The San Francisco Quartette company, 13th, followed 20th by the Davene Specialty combination.

Museum (P. Harris, manager): Business large, as usual, last week. The Ford Brothers begin a limited engagement 13th. They have already aroused much curiosity, having been interviewed by the entire local press.

Items: John McCullough is loud in his praises of that rising young Cleveland actor, Joseph Haworth. He is pronounced by McCullough the best Iago in the country, barring Edwin Booth.—Nothing more is heard in this locality of that once industrious organization, known as Pittsburg Lodge No. 11, Elks.—McCullough made one of his characteristic speeches on Friday night; thanked the audience for their liberal attendance and congratulated the people upon their growing love for the legitimate.—Rice's Surprise Party will play a return engagement in this city, and one of our local papers remarks, "But for goodness sake, don't say I told you."—John Oberhauser, one of our best local musicians, has become leader for Rice's Surprise Party.—Bob Filkins is in town giving the papers gum-drops and telling them that Callender's Minstrels "is the best show on the face of the earth."—The Langtry boom has reached us. Our people are waiting patiently an opportunity to throw gold at her.—Library Hall has been playing to very light business lately. Something should be done to bring back lost prestige. There is one improvement that should be attended to at once. The flaming lights immediately over the heads of those who occupy rear orchestra seats are a source of great annoyance. They should be removed. But I think I've mentioned this before.—Lawrence Barrett has arranged his difficulties with the Ellslers, and will play at the Opera House, as before mentioned.

SHENANDOAH.

Academy of Music (C. J. Eerguson, proprietor): William J. Scanlan, in Friend and Foe, 6th, to crowded house. As Carroll Moore, Mr. Scanlan kept the audience in a continual roar of laughter. His songs were gems and were enthusiastically encored. Leavitt's Giganteans, 16th; lecture by Eli Perkins, 23d.

SCRANTON.

Academy of Music (C. H. Lindsay, manager:) Roland Reed in Cheek, 7th; fair business. William J. Scanlan in Friend and Foe, 10th; large house.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (William H. Low, Jr., proprietor and manager): The Planter's Wife, by J. K. Tillotson's company, with Maude Granger, Harry Lacy, Charles Bowser, Adelaide Thornton and others will be the attraction first three nights of the week, also at the Elks Lodge benefit on Tuesday afternoon, in addition to which Brothers Hopkins and Morrow have generously offered several artists from the Comique, and Brothers Leavitt and Pastor lend Maggie Kline, Dan Mason, John D. Griffin and the English vocalists, Mr. and Mrs. Leonard Charles. On Thursday and continuing the week, The Tourists. Mr. Mestayer is very popular here. Week of 20th, General Tom Thumb combination; 30th, week, Grand Army Republic, occupy the house for a benefit with The Volunteer. Local talent.

Providence Opera House (George Hackett, manager): Gus Williams appears this week in One of the Finest. Our Providence police, among whom there several of the finest, have arranged matters for a benefit this week; that is, they are allowed a percentage on all the tickets they can sell. As our officers are workers, the Opera House will probably have a week of good business.

Theatre Comique (Hopkins and Morrow, managers): After the usually attractive olio, in which many well known specialties appear, a burlesque on Patience will be given.

Items: James Brooks, who has been a resident of this city for a number of years, left for New York last Saturday to join Frank Gardner's Legion of Honor company as advance.—John Sayles, treasurer of Low's Grand Opera House, is off duty on account of severe illness.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (J. M. Barron, manager): The Madsion Square company in The Professor, on 3d and 4th, to fine business; the piece was admirably put on and finely played. Ford's Comic Opera company 6th, 7th, 8th, to fine business in spite of the election and Sells' Circus. My Partner, 20th, 21st.

SPARTANBURG.

City Opera House (W. L. Johnson, manager): The Tayleure combination gave Parted 3d; light business. Mrs. Chanfrau recalled. 4th, F. S. Chanfrau in Kit; well suppotrd; small house. Tony Denier's Humpty Dumpty 27th.

TENNESSEE.

CHATTANOOGA.

S. H. Barrett, of Barrett and Company's Circus, arrived in this city 8th. It was the original intention to come to this city and disband; but it has been decided to disband at Ringold, Ga., on the 15th, and go from there to Franklin, Ohio, to winter.

MEMPHIS.

Leubries' Theatre (Joseph Brooks, manager): James O'Neill appeared for the first time in this city 6th, in A Celebrated Case, to a fair house. Mr. O'Neill in the character of Jean Renaud gave us a fine piece of acting; but the company in support are in no way fitted to the proper presentation of this drama, and spoiled the effect of the good work done by the star. On Tuesday night An American King was put on for the first time and in the character of Nat Ruggles Mr. O'Neill has ample opportunity to show his versatility. The play is well written and was received with great favor, the audience showing their pleasure by frequent recalls. Mr. O'Neill has established a reputation here which will insure crowded houses whenever he returns. An American King was repeated Wednesday night, which closed the engagement. Business was fair considering the political excitement. On the 9th Marion Elmore came to us as a star. She was favorably remembered for some good work done here in past seasons with Colville, Rice and Edouin, and in her play of Chispa she has good chances for light comedy. Chispa fills the bill for her, and, she makes the most of the character, playing it in a lively, happy way. The support is very good, notably Frank Losee and W. F. Melville, who made the hit of the evening as Doc Jones. His make-up is a study. Business has been very fair with this company. They repeated Chispa 10th and 11th.

TEXAS.

GALVESTON.

Tremont Opera House (L. E. Spencer, manager): Sol Smith Russell played four nights to good business.

HOUSTON.

Pillot's Opera House (J. E. Rielly, manager): 3d and 4th, Jeffreys-Lewis, in La Belle Russe, played to fair business.

UTAH.

SALT LAKE CITY.

Haverly's Grand Opera House (D. B. McKenzie, manager): The Nellie Boyd Dramatic company closed a week's engagement of fair success 4th. Frank Mayo and his company were due here; but on account of an accident to the train, did not arrive until 7th, when Davy Crockett was presented to an $1,162 house, which delighted Manager Corbyn so much that he cancelled his Ogden and Evanston engagements to fill out the week here.

Item: J. Duke Murray, advance agent of Milton Nobles, was in town 5th and 6th.

VIRGINIA.

NORFOLK.

Academy of Music (H. D. Van Wyck, proprietor): 6th, Herne's Hearts of Oak to large business.

WEST VIRGINIA.

WHEELING.

Opera House (F. Riester, manager), Bertha Welby, in One Woman's Life, to fair business, 4th. Hanlon Brothers, in Le Voyage en Suisse, 8th and 9th, to large audiences. Katherine Rogers, in Galatea, to a good audience, 10th. Miss Rogers will also appear in Leah for a matinee and Hunchback at night, 11th. Oliver Dead Byron, 24th.

WISCONSIN.

BELOIT.

Goodwin's Opera House (S. J. Goodwin and Son, proprietors): Harris Comedy company, supporting Charles Fostelle as Mrs. Partington, to fair house, 6th. Support very good, and Fostelle's Widow evoked outburts of laughter and applause. Julia A. Hunt, booked for 8th, failed to appear.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): Josh Whitcomb, 6th, 7th and 8th, to fair business, in the midst of 6th, 10th and 11th, Margaret Mather, so announced for, was warmly welcomed by overflowing audiences composed of the elite of the city. She received ovations. Her repertoire consisted of Juliet, Rosalind and Leah. The support is very poor, except Walter Eytinge assumed the role at short notice, young Salvini being suddenly indisposed. Union Square company's sale good. Ernest Stanley's English Burlesque company 20th, week.

Academy of Music (Harry Deakin, manager): The Big Four Minstrels, 10th, 11th and 12th, opened to light business. Sunday house packed. Kiralfy's Black Crook 20th, 21st and 22d; Ida Lewis 23d, 24th and 25th.

Vaudeville Theatre (John Slensby, proprietor): The opening was very auspicious. House packed; people amused; good bill, and change of programme nightly; new faces every week. Business has been good.

MADISON.

Opera House (George Burroughs, proprietor): A large and fashionable audience greeted Margaret Mather 8th. This was really the event of the season. Society and lovers of the drama were on tiptoe of expectancy. It can be plainly seen that Miss Mather is not a finished actress; but she gives evidence of great possibilities. Mr. Hill, her enterprising manager, received us very cordially, and we were pleased to find him so courteous a gentleman. Fay Templeton 18th, much to gratification of our people. We are sorry to report some dissatisfaction on the Mather night, owing to the failure of Mr. Salvini to appear. An affliction of the eyes has called him to Chicago for a few days, William Davidge poorly filling his rôle.

RACINE.

Opera House (Gus Frank, manager): The Mrs. Partington Comedy company came 8th to a fair audience. Charles Fostelle as Mrs. Partington, the widow, was very good. Remainder of the company fair.

Item: When is the Blake Opera House going to be opened? is a question that is asked of Mr. J. M. Wood many times every day. Though the exact evening is not settled upon, it will be the first week in December without a doubt.

CANADA.

TORONTO.

Royal Opera House (J. C. Conner, manager): The Williams, Manchester and Jennings Variety company did a good business 6th, 7th and 8th. A. E. McDowell's company, in Diplomacy and Rosedale, played 9th, 10th and 11th to well filled houses. Mr. McDowell has an admirable company supporting his star, Fanny Reeves. House closed next week. Carrie Swain was billed for 16th, 17th and 18th, but cancelled.

Grand Opera House (O. B. Sheppard, manager): Leavitt and Pastor's Specialty company 7th and 8th, gave a good performance to large audiences. Hazel Kirke company, with Effie Ellsler and Couldock in the cast, played to crowded houses 9th and 10th. 13th, week, Rhea, the difficulty as to prices having been amicably settled since telegraphing on Wednesday. Manager Sheppard thought that $3 for best seats a little too steep, and gained his point, as the prices will remain at the usual figure.

Items: Remenyi's concerts at Horticultural Gardens 7th and 8th were largely attended. Both theatres did a big business on Thanksgiving Day.

London News and Gossip.

LONDON, Oct. 28.

I went to Richmond yesterday to witness, at the little theatre there, the first representation of Edward Harrigan's drama, Mordecai Lyons, produced under the direction of Mr. G. L. Stout. The Richmond Theatre is a little, quaint, old-fashioned building sadly out of repair—that is, open at odd seasons under the management of a Mr. Russell. I found quite a sprinkling of London "professsionals" among the audience, notably Mr. Sheridan and the Fun on the Bristol company; Eben Plympton, Joseph Mackey, the dramatist; Edward Hastings, the stage manager of the Haymarket, and others. The piece, considering it was only rehearsed three times, went off fairly well, and the members of Mr. Russell's company acquitted themselves reasonably well. Edward Harrigan's brother and Mr. Stout brought a letter of introduction to Henry Pettitt from A. H. Hummel, and the former gentleman advised this representation at the Richmond Theatre, which, as you are aware, was given in order to comply with the copyright law of this country. Mr. Russell, I learn, furnished the use of the theatre and the services of his company for the modest sum of £10. Had the piece been played in London the expense would have reached £50 at the lowest estimate, and the result would have been practically the same. The shabby, faded appointments and the dingy provincial aspect of the little Richmond Theatre seemed to vastly amuse the American visitors, most of whom had driven down from London. Between the acts many of them were shown the room in which the great Edmund Kean is said to have died, and this circumstance throws quite a classic interest around the wretched little edifice. One could hardly form a correct estimate of the effect of Mordecai Lyons, as it was acted yesterday with patched-up scenery, odds and ends in the way of properties, and a "scratch" cast of third-rate histrions. They did their best, according to their lights, and their humble efforts at least secured an English copyright for what, under better conditions, seemed an effective and well-written play.

Those who have attended the rehearsals of the Poet Laureate's play, The Promise of May, at the Globe, think it is too talky and didactic to be more than a *succès d'estime*. It will no doubt be nicely mounted and pleasantly acted; but it will be found too quiet and purely poetic to amuse London play-goers, who, in these sensation days, demand their dramatic dishes not only highly spiced but exquisitely and expensively served. It is not every manager who, like Henry Irving, can spend a small fortune on the mounting of a play. I hear, by the way, that the costumes and scenery of Much Ado, which is drawing £300 a night, cost no less than £8,000.

Frank Lincoln, whom you know in New York as W. Hopkins, brings out a new entertainment next week at the Egyptian Hall, in association with Minnie Bell, a pretty little lady, who reads extremely well. Frank Lincoln is quite a genius in his own way, and apart from being very original and amusing in his songs, recitations, imitations and satires on the foibles and follies of the time, is an extremely amiable fellow and a *bon vivant* of the first water. I hope he will score at the Egyptian Hall.

Henry Herman, the acting manager of the Princess', and a most accomplished litterateur, who spent some years in the United States, has, in conjunction with E. A. Jones, written a new and original drama, called The Silver Ring, which will take the place of The Romany Rye at the Princess' in a few weeks. The Silver Ring is already *affiched*, with these lines from Tennyson appended:

> "I held it truth with him who sings
> To one clear harp in divers tones,
> That men may rise on stepping-stones
> Of their dead selves to higher things."

E. J. Odell, a well-known actor, has for a long time meditated a visit to America. Some how he did not seem to get on in London, only fulfilling a job engagement now and then, and so his friends, the members of the Savage Club, rallied round him and gave him a substantial benefit a few weeks ago at the Gaiety Theatre. It was announced as "Mr. Odell's last appearance in England previous to his departure for the United States." Well, the comedian disappeared for a month or more, and then turned up bright and smiling at the Club, and the committee took offense at what they considered a breach of faith, and struck his name off the list of members. At this proceeding Mr. Odell objected, and under one of the rules of the Club, has demanded a general meeting, which is called for one day next week, to talk over the matter. Poor Odell! I rather pity him than otherwise; I have no doubt he did intend going to America; but at the last moment, not having an engagement secured, he "funked" the voyage and the uncertainty of taking his chances in a new country. He is a quaint and most amusing actor, and as a recitationist he would have been a boon and a blessing to the Lambs—on one of their gala nights.

I was in Paris the other night, when our fair countrywoman, Marie Van Zandt, made her *re-entré* in Mignon, which she has played two hundred times in various cities of Europe. The Opera Comique was crowded in every part, and Miss Van Zandt created a furore by her clever acting and artistic vocalization. Between the acts her loge was besieged by notabilities, who crowded around her to offer their congratulations. Among them I recognized M. Ambroise Thomas, the composer of Mignon, and M. Leo Debtes, who has written an opera which has been accepted by the management of the Opera Comique, and in which Miss Van Zandt is to create the leading rôle.

Apropos of this little prima donna, she was the heroine of a comical little scene played by her with infinite skill and merriment at the Musé Grévin (a waxwork show), a few evenings ago. According to the *Figaro* she went there with a party of friends, including her mother, and on entering one of the rooms where there were but few visitors, she spied a vacant ruche draped in its red curtains. Watching her opportunity, she slipped into it and closed the curtains across the lower part of the front, so as to leave visible only her pretty, piquant head, crowned with a picturesque Louise hat. People came in, spied the charming little head, and recognized the dainty features, fair locks and sparkling eyes at once. Murmers of "There is a new figure; it is Van Zandt—what a good likeness" ran through the room. A group gathered around her, and meanwhile the little prima donna remained motionless, personating a wax figure to perfection, and being inwardly much amused at the comments of the gazers, some of whom thought the likeness flattered, while others declared it quite the reverse. Presently a languid-looking lady came up, looked at the pretty head, and said to her companion: "So this is Mlle. Van Zandt, is it? Rather nice; but no likeness. I never should have known it." This was too much for the risible faculties of the little American; she burst out laughing, threw aside the curtain, and fled to join her mother, followed by a round of applause from the assembled crowd.

In the Drury Lane advertisement a few days ago appeared this sentence: "Aug. Harris, the most successful author, actor and manager of the National Theatre since David Garrick."

Now, I don't believe for an instant that Mr. Harris believes he is in the slightest degree like David Garrick—the chances are he is a more successful manager—but the "boss" of Drury Lane knew perfectly well that the association of the two names would make people chatter and possibly invite attack on the part of some of the freelances of the comic and satirical papers. Harris is far too sensible and clear-headed to imagine himself the peer of any great historical personage; but he likes advertising, and the David Garrick allusion was what Mr. Burnand would call a "happy thought."

Girls and Boys is the title of Pinero's new piece, which will be brought out at Toole's Theatre when it has been sufficiently rehearsed. Toole will play the part of a village schoolmaster, who also looks after the soles of the villagers.

I am told that in Charles Reade's and H. Pettitt's new play there is an explosion in a mine and a choke-damp scene. I think Love and Money has been decided on as the title.

HOWARD PAUL.

What an Old Actress Says.

There is something very pleasant and social to me in these professional matinees that are nowadays coming so much in vogue. Somehow it seems as if it brought us professionals nearer together, to meet thus *en famille* as it were. Familiar faces greet us all on all sides, some of which we have not perhaps seen for years, and would not, doubtless, only for these occasions. How we do enjoy that moment's talk between the acts, or in passing out; the chat about the old days when we played together at such and such a theatre; the one or other of us probably exclaiming: "Ah! and what a cast that was; there was me and you—I beg pardon, I should say, you and I," etc. Then as our hand is clasped, maybe by some well-known veteran actor who still treads the boards, we quickly add: "But there *are* a few good people left."

Where will you find a more appreciative audience than one composed of professionals? Every little point is understood, and both actors and audience are perfectly *en rapport* with each other; a something that does not exist so entirely at any other performance. I was present at the Joe Jefferson matinee, recently, and was sorry to see so few of young actresses there. What better chance could you have, my dears, to improve yourselves, than in witnessing such finished acting as that of Mrs. John Drew— a lady who has well earned the right to rank as one of our best actresses? Old stager that I am, it was a treat to me, and if my young friends really wish to benefit themselves, they will always take advantage, if possible, of such occasions. An old actor once gave me, when I was quite young, some very good advice: "Never," said he, "lose an opportunity to advance in your art. It will pay you in the end. I once spent several hours of each day in a lunatic asylum, studying a madman; not exactly an agreeable task, but profitable, my child—profitable to me in more ways than one." Those who have seen Edwin Forrest play Lear will know whether his visits to the asylum were worth the trouble or not.

There is one thing I have noticed, especially among the younger members of our profession, and that is, a decided tendency on their part to act at the audience. The audience should not exist for actors. They should only be conscious of the presence of those enacting the scene with them. When they feel this, losing themselves completely in their character and surroundings, then we have acting that is indeed *acting*—realistic, life itself! Too frequently is the habit of carrying on whispered conversations, *not down in their lines*, indulged in by actresses. I have seen a lady, certainly old enough to know better, deliberately walk to the wings and converse with someone there—and that during an emotional scene, too.

Stars sometimes think that they may take any liberties they choose with impunity. This is a great mistake. If an actress does not care for her own reputation as an artist, she at least owes it to her manager and the audience she is acting before, to refrain from slighting even in the smallest degree the part she has undertaken to play. A young, pretty and talented actress as a rule has most always more or less jealousy to contend with. Actresses who have already made their mark and are getting a trifle *passé*, do not like to share with them the applause that has heretofore been enjoyed by them alone. Why is it one so often sees a star surrounded by a poor company? It is either because the star is such a flickering one, that anything else would extinguish its feeble spark, or the star's nature is not noble enough to conquer the petty feeling of jealousy. If such stars did but know it, they would shine all the brighter if supported by bright satellites. A handsome setting helps greatly toward the brilliant effect of a diamond.

Once, when playing at the Old Bowery, I was cast for such a small part that I was rather indignant and complained to the stage manager. "My dear," said he, "the lines don't count; it's the acting." The character I was to impersonate was that of a stupid country girl. As I have already stated in a previous article, I was a natural comedienne, and I determined I would make the part a success in spite of the very few words I had to speak. As the stage manager had said, the acting, not the lines, should tell. I succeeded beyond my most sanguine expectations. From the time I stepped upon the stage until I made my exit, the audience applauded and laughed—laughed and applauded. The leading lady, who had quite a witty local song to sing, much to her chagrin was not able to make herself heard on account of the applause so lavishly given me. As we passed off the stage she observed freezingly: "Miss ——, I think you had better make your exit just before my song in future. I have no objections, of course, to your creating a laugh; but keep your capers until I am not on with you." I was naturally indignant. I was very young. She was the star, so I made no reply. A few moments after I overheard her husband say (the partition that divided our dressing-rooms was very thin):

"H'm; comes from Burton's? That accounts for her mugging it at the audience." The play in which I had made so decided a hit was kept on the boards just three nights; then shelved. The star could not stand being eclipsed by a mere soubrette. When my young friends get discouraged let them them think of Charlotte Cushman. How many faithful, honest years of labor she gave to her vocation before she won acknowledgment for her wonderful genius! Real talent, backed by sincere study and an earnest desire to succeed in the profession you have adopted, must reap its reward in the end. There will be many a storm to encounter, and probably a disaster now and then; but you will weather them all, and sail into port with flying colors at last.

Beauty is a great advantage to an actress. Ah! that is it, an *actress*; but beauty, with the talent for acting left out, in a woman who expects to earn her living on the stage, is not worth as much as a pot of rouge and a hare's-foot, for these oftentimes transform a very plain *actress* into a handsome one before the footlights. I have read a great many criticisms upon Mrs. Langtry—some good, some bad. One paper calls her an interloper and says that amateur acting is a disgrace to the stage; that it interferes with art, etc, Why so? Surely everything must have a beginning, and I doubt if there are many actors or actresses now upon the stage that have not at some time or other been amateurs. According to this critic's theory, unless one is born in the theatrical profession, one has no right upon the boards. He might as well say that an unknown author ought not to write a book, simply because it might interfere with the sale of an established writer's works.

Let us at least be just, and judge the lady as we would any other actress. She has entered our ranks. She has become one of us, and as such we should stand by her if we wish to keep the reputation the theatrical profession has won for its honor and generosity. There is no reason why Mrs. Langtry, if she has talent and is willing to work, she should not win for herself an acknowledged place among our best players.

I was once very much elated over a flattering notice I received, and showing it to an old actor in our company, exclaimed: "Isn't that nice?"

With a smile and a friendly pat upon my shoulder he answered: "Very nice; but don't you count too much upon that pretty face of yours." I am not responsible for old Mr. —— or the newspapers' opinion. "Stick to your study, my dear, stick to it," added the old actor earnestly, "and when you can go to a town year after year and find the same hearty applause welcoming you back each time, then you may think there is something in you. Pretty faces—you can make them up at short notice and with little cost. But good acting—ah! that takes natural ability, hard study and a lifetime of endeavor.

PEG WOFFINGTON.

Correct English.

The appearance in New York of so many English artists just now has, in a measure, reopened a question interesting to professionals, as to what is or should be the correct pronunciation of that language, used alike by "Britishers" and Americans. It is not too much to say that a pronounced English accent is disagreeable to the Americans; while it is scarcely less certain that the so-called American accent finds little favor among the British.

In attempting a cursory investigation of a subject worthy of an extended treatise, we must, however briefly, try and trace the different deliveries of the language by both nations; otherwise, attempt to define American-English and English-English. However, we have nothing to do here with excursions into dialects or grammatical delinquencies. Our examples shall be supposed to be taken from persons well educated and well born, Generally, then, the American may be said to emit his words from the front of his face; the vowel sounds are close to the teeth, with here and there a tendency to spread to the nose. This may be a result of the constantly rising inflection in vogue in America, due to the brightness, bustle and spontaneity of the native character. The English vowel sounds are so delivered that they resound much farther back on the palate, with a tendency to drop into the throat. The more nasal the vowel delivery becomes, so much more pronouncedly is the accent so-called American. The constant sliding, dropping or drawling of the same sounds from the palate toward the throat results in an enunciation distinguished as English accent. The British swell has a great weakness for delivering the sentence, "I say; look here," as if the words were spelt "I se–aah; look he–augh." The American, ordering some one to come "right here," will often strike a medium tone on the word "right," rising as much as a fifth on "here," the last word given with the first vowel *e* sound often strongly nasal, while the second sound is so abbreviated as to be barely descernible.

As a matter of fact, the English ought to be able to speak their own language correctly; but the bitter struggle it seems to cost them to permit the inoffensive aspirate anything like a fair chance with the other letters of the alphabet—an inconceivable blunder, it is almost safe to say, *never* committed by the more poorly educated American—renders it tolerably safe to contend that generally we speak English better than they do. Still, it is almost equally certain that high-placing of the vowel sounds in this country tends to rob the language of whatever richness of tone it may possess—none too much—and accentuate its worst fault, the constant recurrence of sibilants.

It will be remembered that a celebrated phonographer classified English, French and Italian—the first as the language of serpents, the second that of coquettes, the last that of lovers. If, as is here implied, Italian is the sweetest and softest of languages, it would be well to remember that the vowel sounds in declaiming this southern tongue are directed to the dead centre of the palate, while the pitch of sound is as low as the voice permits. As we have absolutely no Academical authority to guide us, it is probably safe to assume that only those speak any language correctly who are without any trace of accent at all. English spoken correctly is English pure and simple. Any sort of accent would seem to indicate a leaning, however slight, in some wrong direction.

A Mountain Girl's Debut.

Eleanor Calhoun, who is creating somewhat of an excitement in London just now, by rivaling Mrs. Langtry and thereby rousing the ire of various critics in that wide spread but narrow-minded metropolis, is a mountain girl as Joaquin Miller was a mountain lad. Her father, Judge Calhoun, was remotely related to the great Southern statesman of that name, and therefore all unreconstructed Southerners are in duty bound to adore his daughter. The young lady herself received her early training in San José, California, where she was known as a very pretty girl with a passion for spouting and an inclination to turn her dolls into spectators and her play-room into a theatre. By-and-bye she managed to interest Mrs. Charles Crocker, the wife of one of the California railroad kings, who lent her $3,000 to pay for her studies and make her debut. Mrs. Julia Melville, mother of the prima donna, was her instructor, and under her wing she first essayed flight as Juliet, at the Grand Opera House in San Francisco.

Miss Calhoun is a very pretty girl with a wonderful likness to the late Adelaide Neilson, She has a lithe figure, a mobile countenance and great big soulful eyes; her voice is round, full and melodious, and she posseses a personal magnetism that never fails to fix the attention of her audience. Her acting three years ago was crude in the extreme, and nothing but her historic name and natural qualities gave her the success that was undoubtedly hers. In two weeks the clever young lady had repaid Mrs. Crocker the money advanced and had cleared off all other incumbrances, including the most elaborate press management that was ever entered into in order to start a "boom." The San Francisco papers literally teemed with notices in advance; whole columns were devoted to the gay aspirant for the mantle of Neilson, which the press was unanimous in asserting had fallen on the shapely shoulders of Eleanor Calhoun. Torchlight processions, gay men in place of horses to draw her carriage, an organized *claque*, and a corps of subsidized reporters attended her footsteps, and the excitement caused by her two weeks' engagement was never equalled west of the Rocky Mountains.

Had the "boom" been followed up by a tour through the South, properly organized, Miss Calhoun would have made a fortune before she was fairly launched; but her first manager was taken ill, and his plans were marred by after meddling. Miss Calhoun started on a tour hastily arranged and badly carried out. After a partial success she retired into private life to study, and Mrs. George Hearst, a wealthy California lady, took such a lively interest in the pleasing young girl that she sent her to Europe, where she is now making an attempt at another "boom;" but, we much fear, not with the same triumphant success that attended her first splurge.

Nevertheless, Eleanor Calhoun has in her the stuff for a great actress, who, if well managed, would throw many of our foremost legitimate stars into the shade.

Some Off-Hand Sketches.

Here comes Lester Wallack. In old times he was one of the best-dressed men on the street, and even now is sure to attract attention by reason of the faultless fit of his attire and the unstudied grace with which it is worn. You will observe that he is not in a hurry. He never is. It is doubtful whether the man lives who for twenty years has seen him in social life move at a gait that was suggestive of the slightest haste; and yet he is by no means a languid man; on the contrary, one can see that the well-knit frame contains a world of reserve power calculated to give an antagonist a good deal of trouble. Time has dealt leniently with Lester Wallack, and there are few handsomer men of his age met in an afternoon stroll. Much of his time during the busy season is spent in his charming theatre, where, in his private office, as in his home around the corner, you may see from the collection of bric-a-brac that his mind is intent on works of art and forms of beauty. Conversationally he is a most agreeable companion; talks well, is posted on all matters pertaining to his profession; has his own peculiar notions with regard to his dignity, and has done more than people imagine in bringing out and helping along those who have shown a fair degree of dramatic talent. He is withal a social man and never more happy than when on the deck of his yacht, skirting the Sound, or among the beautiful grounds of his residence at Stamford, where he plays the host to a circle of friends of whom it may truly be said the name is legion.

Take the trouble to step across Broadway, and you will find, nearly opposite Wallack's, a gentleman, say eight-and-thirty years of age, frank in manners, fascinating in speech, and as prompt in business affairs as anybody you ever met. He is always on duty in his box-office, and has the good fortune to be the favorite of every handsome applicant for a position on the staff of the Bijou Theatre, inasmuch as he possesses the happy faculty of saying No ! in a manner that implies a compliment and a promise, and of sending every one away from his presence with the feeling that the manager is one of the best fellows in the world. That is Colonel McCaull, of the Bijou, an exemplary specimen of a Southern gentleman, and one who professionally fits like a shoe in his place. The Colonel has had many ups and downs in connection with his management; but the good fairies watch over him, and some time during every season the bank account gets straightened out, and he is once more happy. At present he is coining money rapidly. A good man is the Colonel, and his purse is open whenever he gets a chance to do a little angel-work, without having the rest of the world know anything about it.

If you have ever seen the proprietor of the Fifth Avenue and Booth's Theatres, you will never forget him. He is *sui generis*, by himself—John Stetson. A good deal of journalistic imagination has been wasted on him, because in the overflow of his good nature he says and does things that seem to be *outré;* but you won't find a better business man in all the States. His promptness may seem a trifle rough to those who do not know the man; but to his intimates, it is said, there is no where in the profession a kinder-hearted or more solid gentleman in all that concerns the affairs of friendship or finance, or both combined, than this "rough diamond." They tell all sorts of stories about his brusque kindness; but there is not one of them which does not reflect credit on his character. Physically, he is one of the handsomest men in the profession, being large of build, and with a soldierly profile and an open expression of countenance that is like a letter of credentials.

In that quiet-looking gentleman who is strolling by, you may recognize the successful Henry E. Abbey, the past manager of Bernhardt, and the present manager of Christine Nilsson and Mrs. Langtry. His face is as serious as that of a church deacon, and bears little impress of the care that must necessarily attach to the conduct of two large theatres like the Boston Park, the Grand Opera House, and the tours on which his principal stars have just entered. Fortunately, he has good lieutenants around him; but it is he who finds the means to move the machinery with which he commands success. The man is not demonstrative, and yet those who know him best find in him a sincere and warm-hearted friend. While quiet in the discussion of the ordinary affairs pertaining to his business, and perhaps slow in arriving at a decision, he is prompt in carrying out the plans that may have been formed, and rarely encounters an obstacle which he does not readily surmount. Mr. Abbey has a comfortable income and is one of the best known men about town.

When in the vicinity of Union Square, you will occasionally see, flitting in and out of his office, the bustling figure of A. M. Palmer, the proprietor and manager of the theatre with which his name has been so long identified, and the head of various dramatic enterprises whose names are known from Dan to Beersheba. He has not a large figure, but what there is of it is compactly put together; and with his iron-grey whiskers and placid features would pass anywhere for a well-contented Englishman whose chief occupation consists in drawing interest on solid investments. He has an easy-going way about him in the despatch of business, speaks with great deliberation and always to the point; and his opinions, especially in all matters concerning the welfare of the profession, are sure to be listened to with resp[illegible] He has been instrumental in making the Union Square Theatre one of the most attractive in the country, with a reputation at home and abroad second to none. He is withal accredited with being a wealthy man, and to be adding to his bag of shekels every season.

Another popular man in the business is John Poole, now the partner of Ned Gilmore at Niblo's; but formerly the manager of the Grand Opera House. His theory has been and is, that the metropolitan public will always support a first-class combination house where the prices are low and the entertainment equal to that to be found elsewhere. In the old times, before becoming rich, he used to write his own plays and sketches. The incidents and situations invented by him are among the traditions of the local history of the drama. He has a jolly disposition, never gets in a temper, is full of *bon-hommie* and anecdote, and although apparently only about fifty years of age, counting by the fun he has seen, is a thousand.

His partner, Ned Gilmore, is another specimen brick of the same quality as John Poole. He has not had the same long experience; but is one of the best known purveyors of amusement in the country. He does nothing by halves; spends his money liberally, and has a host of friends who are always ready to back him financially when the spring runs dry. He is a natty-looking man, a favorite with the ladies, and enjoys the good things of life as well as anybody can with a superb constitution and a good appetite. It is said that he received his early training in this respect from Shed Shook.

One of the few managers of the city rarely found absent from their desks is William Henderson, of the Standard. This gentleman belongs to an old dramatic family, and has trod the boards himself with not a little success. The consequence is that he is a good judge of an attraction, and has been fortunate in making his theatre the home of some of the best paying performances that have been presented in New York for a number of years. Since his fortunes became identified with the production of comic operas of the Pinafore stamp, he is satisfied that the public will wait a long time before growing weary of the novelties in this respect which it is his purpose to bring out. Financially, Mr. Henderson is well "fixed." He owns plenty of real estate at Long Branch, the best part of the bank down there, and dispenses his hospitalities at home with a lavish hand. He is a fine horseman and prides himself on having some of the choicest of animals in his stable. Personally he is not as pretty as he is good.

"Have You Any Money ?"

You meet him on the Square. Usually hot rolls and coffee come to him about 10 A. M. It is 8 or under now, and the mountain has positively refused to come to Mahomet. So Mahomet, per force of circumstances, goes to the mountain—in this case a cheap restaurant. After a very frugal meal he saunters into the park. He has somewhere heard that it's the early bird catches the worm, and thinks he understands what it means. He has supplicatory business with the very first man he has ever seen before, and who this particular morning is unwary enough to set foot on this dangerous ground.

Presently the weary watcher becomes reckless of publicity. He walks with admirable *sang froid* over in the direction of the Morton House, speculation wandering about the corners of his blearing orbs. He becomes the centre of an animated group. Why or how it happens is never known. He suddenly becomes monarch absolute of that particular portion of the sidewalk. Not one of the careless idlers remains. Each has remembered "an important engagement, you know, my boy," and all have disappeared. The forlorn one is suspicious that every one is aware of his financial straits. He grinds his teeth and vows vengeance. He waits. Ah! a solitary pilgrim is making his way to that Mecca of stranded actors—Spies and Smart's. The pilgrim is button-holed in spite of his efforts at avoidance, and hears what is certain he shall hear.

"How are you, old boy? Deuced glad to see you. 'Pon *mee* word. At work? Have the bouquet meself. Just signed with —— —— for thirty weeks. Fine company. Great salaries. Bound to wear fine linen and fare sumptuously every day, you know—ha! ha! All that sort of thing. Rather hard up this week, however. Mind lending me a V? Pay you back in a few days. Certain you can't refuse. [Business of ancient mariner, holding "with glittering eye".] Draw sal end of week—course—pay you back."

With a piteous moan, the victim departs. The V is left behind. He does not know that he shall gaze upon its like again. What matter? It's only one added to many times many.

The successful looter marches away to find his barber, and his way into a furnishing store. He reappears, later, with a new necktie and an immaculate collar. A polish even shines suggestively upon his boots. He meets with smiles and favor. Does not the sun of prosperity beam upon him? Presently he hears familiar words in tones that freeze his young blood: "How d' yer do, old boy? Glad to see you, old fellow. Hear you've got a soft thing of it. Am in a devil of a fix myself—not a red cent. With you handy just now — have you any money?"

This is a sketch of an individual who appears daily on the Square—an actor who never acts; who could not be induced to act; who has never been known to act. In other words, who never toils.

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Learning to Act Abroad.

On the *Alaska*, which arrived here Sunday morning, after the swiftest passage on record, Miss Helen Vincent was a passenger. She had been absent from this city over a year in Europe, perfecting herself in the details of dramatic art. Before she went abroad for this purpose, it will be recollected that Miss Vincent was considered a promising young actress among managers, with whom she had little difficulty in securing engagements. Monday afternoon the young lady called at THE MIRROR office and related her experience on the other side in a modest and entertaining manner. Of course she did not notice that a wide-awake reporter, who sat at his desk near by, was taking note of her remarks.

"When I went to Paris I found my previous acquaintance with the French language very valuable. It enabled me to begin my studies at once. I entered Mr. Regnier's class in the Conservatoire. He is the oldest member of the Théâtre Française company, and although he does not act now, as a master of his art. Every *societaire* is a professor in the school, and on entering you indicate the line of business you wish to be instructed in. I remained in Paris about eight months, studying hard and witnessing every performance at the Française—all scholars in the Conservatoire are allowed the freedom of that theatre, you know. Socially I was very pleasantly received. I bore a letter from Mr. James G. Blaine to the American Minister, and by other means got an insight into Parisian society; although my time was so taken with studying that I could give little attention to such matters.

"After concluding my course at the Conservatoire," continued Miss Vincent, "which included the principal Shakespearean *rôles* translated into French, I bade adieu to Mr. Regnier and my Parisian friends and went to London to complete my studies. It was my intention at first to place myself under John Ryder but I was told his school of acting is stilted and old-fashioned; so I became a pupil under Mrs. Stirling instead. This is the lady who played the nurse in Irving's production of Romeo and Juliet and made so important a feature of that garrulous character. Mrs. Stirling was at one time a famous actress of younger parts. Her great experience and knowledge of everything pertaining to stage art gives her advantages few instructors of acting possess.

"I studied Juliet and kindred parts with her for three months, receiving a lesson every day. From her I learned all the traditional business—much of which is as if it were new, for it is almost unknown to the younger generation—and the accepted readings. I consider her teaching invaluable. In order to be *au fait*, with regard to that all-important adjunct of a modern actress—her wardrobe, I bought a magnificent set of costumes in Paris for all the Shakespearean parts. They are not only expensive, but extremely beautiful, and thoroughly accurate in their fashion. I am ready now to show my friends just how profitably I have passed my time abroad, and if they are pleased with what I've achieved, I shall feel encouraged to go on persevering in the right direction."

Manager Harry Williams, of Williamsburgh, has assumed Miss Vincent's management. With a view to testing her abilities before the critics, he has arranged for her to play five times at the Jersey City Academy of Music next week. The newspaper men and managers will be invited to her performances, and their verdict may influence Mr. Williams in arranging or not arranging to put the young lady on the road as a star next season. On Monday Miss Vincent will appear as Juliet; on Tuesday and Wednesday as Julia in The Hunchback; on Thursday afternoon (Thanksgiving Day) and evening again as Juliet. Mr. Williams expresses himself confidently in referring to the lady's progress under foreign tuition. For several reasons her debut will be interesting, and especially so as an example likely to show whether the teaching of Paris and London actors and elocutionists is better than that to be obtained on the boards at home.

The Wyndham Breakfast.

Mr. A. M. Palmer's breakfast to Charles Wyndham, last Thursday, was a very elegant affair. Sixty gentlemen were invited to meet the English comedian, and every one responded. The affair took place in the handsome dining-room of the new Hotel Dam, in Fifteenth street. At one o'clock in the afternoon, the guests having all arrived, the banquet began. Among those present were Henry E. Abbey, William Henderson, John F. Poole, E. G. Gilmore, Daniel Frohman, John E. McCaull, Joseph Brooks, W. J. Florence, James Collier, Henry French, E. E. Rice, George Clarke, Henry Tissington, Hon. Oakey Hall, Judge Dittenhoefer, Parke Godwin, John H. Byrd, Oscar Wilde, William Winter, Harrison Grey Fiske, Robert Griffin Morris, Stephen Fiske, Arthur Wallack, George Edgar Montgommery, Dr. James Ward, N. C. Goodwin, Edwin F. Thorne, Townsend Percy, Joseph Howard, Jr., Harry Edwards, Bronson Howard, George Jones, J. W. Keller, Albert Weber and others well known in professional circles.

The *dejeuner* itself was excellent. Delmonico or Kinsler of the Brunswick could not have served a better capital a repast. The *menu* cards for the occasion, especially designed by Dempsey & Carroll, were very beautiful. They were of white satin ribbon silk folded ribbons, and an exquisite hand-painted landscape added to their beauty. Ten wines were served before the breakfast finished at five o'clock. Although a number of fiercely conflicting journalistic, theatrical and legal elements surrounded the tables, thorough good feeling and sociability prevailed.

Owing to the lateness of the hour, Mr. Palmer choked off the speechmaking that usually follows the viands on such occasions, and his wisdom in so doing was very generally commended. The loose-tongued flood of mutual admiration which usually flows unrestrained after these complimentary banquets is a custom which the majority of the guests vote an unmitigated nuisance. Mr. Palmer, in a few terse remarks, proposed the health of the guest of the day, Mr. Wyndham, whose hospitality, he said, to Americans visiting London is unbounded. "When I was in London," said Mr. Palmer, "Mr. Wyndham took me in hand and made me feel at home." Three cheers, led by Mr. Florence, were lustily given for the English actor, who then arose and responded to the toast. He enjoys the enviable reputation of being the best after-dinner speaker in London, and the graceful wit and spontaneity of his remarks seemed to justify that recognition. "When I came back to New York a few weeks ago," said he, "after an absence of several years, I cherished the idea, common to all Europeans, that the American's memory is short and he soon forget old friends who have been out of his sight for some time. But when I walked on the stage of the Union Square Theatre that Tuesday night which marked the beginning of my present engagement, and stood for several minutes acknowledging the hearty, long-continued applause of welcome, I was filled with unspeakable shame and humiliation at the thought of my having wronged those people by believing them forgetful of former friends." Mr. Wyndham paid Mr. Palmer and his theatre some very pleasing and thoroughly deserved compliments and proposed three cheers for him. These, too, were heartily given, and then the company dispersed. The affair was a delightful one altogether. It will be pleasantly remembered by all who participated in it.

Fanny Kemble's New Records.

These, lately issued, correspond a good deal in temper and spirit, with the famous "Journal by Frances Ann Baker," published in 1835. The new volumes have been partly summarized as containing criticism upon life, religion, Americans, American places; talks about actors, artists, authors and noteworthy contemporaries of the writer; opinions, descriptions and discussions of the most diverse kinds—these forming the matter of Mrs. Kemble's letters, which relate with equal frankness the history of the writer's babies and her thoughts on religion.

On becoming an American, by her marriage with Pierce Butler, of South Carolina, in her very first attempt to cultivate the good will of her neighbors she failed. She offered to teach the little children of her gardener and farmer, and found that her benevolent proposal excited merely contemptuous amazement. The people preferred the village school to Fanny Kemble's methods. She endeavored to Anglicise the Fourth of July by ample provision of beer for her guests, which was patriotically rejected. On matters of art and literature she writes of Rachel, "That in which she is unrivalled by any actor or actress I ever saw is the expression of a certain combined and concentrated hatred and scorn."

As formerly, she is free in her comments and characterization of the notables. Tom Moore's fame "is great, his statue little." Rogers' knife is as sharp as his tongue (she had probably been dining at Rogers'). She is astonished at Macready's vast stores of knowledge and at his abundant power of communicating them; her admiration of Sheridan Knowles is "compassionate;" Mendelssohn is "dear Mendelssohn;" Thackeray has great sweetness of temper and disposition; Dean Stanley's sermons are excellent; but they are curiously orthodox; Macready is selfish and ill-tempered, and so forth.

A scene recorded in the second volume of her Journal took place during the performance, for her father's benefit, at one of the Philadelphia theatres, of The Merchant of Venice, and Katherine and Petruchio for the farce. "At the end," she reports, "the people shouted and shrieked for us. My father went on and made them a speech, and I went on and made them a courtesy; and certainly they do deserve the civilest of speeches and lowest of courtesies from us, for they behaved most courteously to us; and for my own good part, I love the whole city of Philadelphia from this time forth for ever more." Has not this a strong taint of what is just now transpiring about us?

In a note to what we have just quoted from Fanny Kemble, she frankly discloses her sentiments with regard to the relations of actor and audience. She asks: "Do actors generally exercise their profession to please themselves? Do audiences, on the other hand, use to come in crowds to playhouses to see indifferent performances, and when they are there do they, out of pure charity and good will, bestow their applause, as well as their money, upon tiresome performances?" She avows that she never knew, saw or read of any set of people who went to a playhouse to see what they did not like. "I cannot say," continues Fanny Kemble, "that in general I had any great gratitude toward my audiences." She thinks it strange that in America there should be any mistake about a simple matter of traffic—'tis nothing in life else.

In reference to the real merit of a performance there may be doubts which would justify the withholding of applause, and cases, it would seem, where applause may be grossly misapplied. As an evidence of the long time it may take to develop a just and truthful verdict, we have a singular illustration in a disclosure, just now made, as to the world-renowned readings of Charles Dickens on his last visit to the United States. The incident, as the story goes, occurred at one of the Western towns where the novelist gave a series of reading. The programme included the trial scene from "Pickwick." A very large and attentive audience was assembled, and all seemed pleased with the exception of one individual, described as a burly and emphatic person, who, accosting a member of the reader's party, inquired whether the gentleman to whom he had been listening was really Mr. Dickens. The reply was, "Certainly; that is Mr. Dickens." "He who wrote Pickwick?" "Yes; the same." "Then you just tell him," said the burly man, "that he knows no more about Sam Weller than a cow knows about pleating a shirt!" The historian who reports the story adds: "How often has one heard the same thing (not so graphically expressed) said by disappointed listeners to the heavy, limpish, drawling readings of the 'Sam' of whom one has so totally different an idea, by the humorist to whom we are accustomed to think ourselves indebted for him." And now that he has just departed, it is made known that the truth is, our Sam Weller—the Sam of that frank Western farmer—is Hablot Browne's Sam, and it is impossible to accept any other. And this may be held as a striking instance of the power of the distinguished artist whom we have so lately lost. It verifies the statement we have made, that the demonstrative audience of the night are not always the true judges on the merits.

Stealing Romany Rye.

In many plays the actors introduce padding and new business during the season, until the original text is hardly recognizable. In order to note the changes in Romany Rye, Mr. Bateman, secretary to Brooks and Dickson, took the original manuscript on and made shorthand notes of the changes introduced by the actors.

Seated in a private box he was industriously engaged in taking notes when George Berrell, the stage manager, espied him. The idea that some one was stealing the play came into his mind, and he rushed to the box-office to find Mr. Dickson. That gentleman was absent. Then he sent a message to Bateman to step outside; but he sent word he was engaged. Next morning, bright and early, Berrell was at Brooks and Dickson's office.

"By George!" he exclaimed, "some one has pirated the Romany Rye, and the next thing we know it will be produced by the pirates all over the country. I saw a man taking notes in a private box last night."

Then Bateman smiled, and told the alarmed stage manager that it was not a thief, but his respectable self, who took the notes. Berrell says nothing about it now.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ACME OPERA CO.: San Antonio, Tex., 16, 17, 18; Galveston, 20, 21, 22; Houston, 24, 25.
ADA DYAS' STANDARD COMEDY CO.: St. Louis, 13, week; Crawfordsville, Ind., 20; Logansport, 21; Lima, O., 22; Springfield, 23; Columbus, 24, 25; Akron, 27; Erie, Pa., 28; Troy, N. Y. 30, three nights.
A. M. PALMER'S UNION SQUARE THEATRE CO.: Chicago, 20, week.
BARTLEY CAMPBELL'S WHITE SLAVE NO. 1: Indianapolis, 13, week; Cincinnati, 20, week; Philadelphia, 27, week.
BERTHA WELBY (One Woman's Life): Celina, O., 16; Kenton, 17; Tiffin, 18; Fostoria, 20; Findlay, 21; Defiance, 22; Muncie, Ind., 23; Indianapolis, 24, 25.
BUFFALO BILL: Springfield, O., 16; Xenia, 17; Columbus, 18; Cleveland, 20, 21, 22; Akron, 23; Canton, 24; Youngstown, 25; Pittsburg, 27, week.
BARNEY MCAULEY: Coldwater, Mich., 16; Jackson, 17; Ypsilanti, 18; Toledo, O., 20, 21; Detroit, 22, 23, 24, 25.
COLLIER'S LIGHTS O' LONDON, NO. 1: York, Pa., 16; Harrisburg, 17, 18; Cincinnati, 20, two weeks.
COLLIER'S LIGHTS O' LONDON, NO. 2: Lima, O., 16; Adrian, Mich., 17; 18; Jackson, 20, 21; Grand Rapids, 22, 23, 24, 25.
CHARLOTTE THOMPSON: St. Louis, 13, week; St. Charles, Mo., 20; Moberly, 21; Sedalia, 22; Kansas City, 23, 24, 25; Ottawa, Kas., 27; Lawrence, 28; Topeka, 29; St. Joe, 30.
C. A. GARDNER'S KARL CO.: Columbus, 15, 16; Newark, 17; Newcastle, 18; Youngstown, 20; Sharon, Pa., 21; Bradford, 22; Greenville, 23; Franklin, 24; Oil City, 25; Titusville, 27; Meadville, 28; Corry, 29; Jamestown, N. Y., 30.
DEN THOMPSON: Indianapolis, 17, 18; Chicago, 20, three weeks.
DAVENE'S ALLIED ATTRACTIONS: Buffalo, 13, week; Pittsburg, 20, week.
DRAPER'S UNCLE TOM CO.: Leavenworth, Kas., 17, 18; Atchison, 20, 21; St. Joe, Mo., 22, 23.
DOWLING COMB.: Cincinnati, 20, week.
FAY TEMPLETON OPERA CO.: Clinton, O., 16; Rockford, 17; Chicago, 20, week.
FRANK MAYO: Omaha, 15, 16, 17; Lincoln, 20; Nebraska City, 21; Topeka, 22, 23; Emporia, 24; Ft. Smith, 25.
F. B. WARDE: Helena, Ark., 16, 17, 18; Hot Springs, 20, 21, 22.
FORD'S COMIC OPERA CO.: Montgomery, 16, 17, 18; New Orleans, 19, week.
FORHAN COMEDY CO.: Hiawatha, Kas., 13, week; Marshall, 20, week.
FURNISHED ROOMS (Tupsy Venn): Wilmington, N. C., 20, 21; Charleston, 22, 23, 24, 25.
GEORGE S. KNIGHT: New Britain, Ct., 16; Willimantic, 17; New Haven, 18; Taunton, Mass., 20; New Bedford 21; Providence, 22, 23, 24, 25.
HARRY MINER'S COMEDY COMB.: Detroit, 13, week; open week; Buffalo, 27, week.
HAWTHORNE-STEPHANY CO. (Oudarde): Ishpeming, Mich., 15, 16; Marquette, 17, 18; Haughton, 20, 21; Hancock, 22, 23; Calumet, 24, 25.
HARRISONS (Louis and Alice): Pittsburg, 13, week; Cleveland, 20, week.
HANLONS: Cleveland, 13, week; Baltimore, 20, week; Washington, 27, week.
HARRIS COMEDY CO. (Charles Fostelle): St. Paul, 16, 17, 18; Minneapolis, 20, 21; Hastings, 22; Fairbault, 23; Owatonna, 24; Rochester, 25.
JOSEPH JEFFERSON: Brooklyn, 13, week; N. Y. City, 20, two weeks.
JAMES O'NEILL: St. Louis, 12, week; Terre Haute, Ind., 20, 21; Richmond, 22; Greenville, 23; Lima, O., 24.
JOSEPH MURPHY: Bolivar, N. Y., 16; Bradford, Pa., 17, 18; Buffalo, 20, week.
JANAUSCHEK: Philadelphia, 13, week; New York City, 20, week.
JOHN A. STEVENS: Brenham, Texas, 16; Austin, 17, 18; Dallas, 20, 21; Sherman, 22; Gainesville, 23; Denison, 24; St. Louis, 26, week.
JAY SIMS' COMEDY CO.: Sigourney, Ia., 13, week; What Cheer, 20, week.
KATE CLAXTON: Jacksonville, Ill., 16; Hannibal, Mo., 17; Quincy, Ill., 18; St. Louis, 20, week.
KIRALFYS' AROUND THE WORLD: Chicago, 13, two weeks; St. Louis, 27, week.
KIRALFYS' BLACK CROOK: New York, 13, three weeks.
MARGARET MATHER: Detroit, 16, 17, 18; Cleveland, 20, week; Pittsburg, 27, week.
MARY ANDERSON: Cincinnati, 13, week; St. Louis, 20, week; Indianapolis, 27, 28; Dayton, O., 29; Springfield, 30.
MCKEE RANKIN: Open week; Chicago, 20, two weeks.
MAUDE GRANGER: Newport, 16; Fall River, 17; Woonsocket, 18; Jersey City, 23, 24, 25.
MINNIE MADDERN: Danville, Pa., 16; Allentown, 17; Reading, 18; Lebanon, 20; Wilmington, Del., 24; Bethlehem, 22; Scranton, 23; Pittston, 24; Wilkesbarre, 25; Binghamton, N. Y., 27; Elmira, 28; Bath, 29; Buffalo, 30.
MRS. LANGTRY: New York City, Nov. 6, four weeks; Boston, Dec. 4, two weeks; Philadelphia, 18, week; Brooklyn, 26, week.
MITCHELL'S PLEASURE PARTY: Williamsburg, 13, week.
MILN-BURLEIGH CO: Minneapolis, 16, 17, 18; Clinton, Ia., 20, 21; Davenport, 22, 23; Cedar Rapids, 24; Dubuque, 25; Des Moines, 27, 28; Marshalltown, 29; Council Bluffs, 30.
METEORS: Brooklyn, 13, week; Philadelphia; 20, week.
MANCHESTER AND JENNINGS CO.: Albany, 13, week; Providence, R. I., 20, week.
MAY WHEELER: Carthage, Mo., 15, 16, 17, 18; Joplin, 20, week.
MODJESKA: Philadelphia, 13, two weeks.
NELLIE BOYD CO.: Green River, Wy. T., 15, 16; Rawlins, 17, 18; Laramie, 20, 21, 22.
ONLY A FARMER'S DAUGHTER (Helen Blythe): Pueblo, Col., 16, 17; Colorado Springs, 18; Georgetown, 20, 21; Boulder, 22, Ft. Collins, 23; Cheyenne, 24, 25.
ONLY A FARMER'S DAUGHTER (Agnes Herndon): Grand Haven, Mich., 16; Grand Rapids, 17, 18; Kalamazoo, 20; Marshall, 21; Battle Creek, 22; Elkhart, Ind., 23; Coldwater, Mich., 24; Defiance, O., 25.
OLIVER DOUD BYRON: New York, 13, week.
PAT ROONEY CO.: Grand Rapids, 16, 17; Muskegon, 18; Chicago, 20, week.
ROMANY RYE: N. Y. City, 16, ten weeks.
RICE AND HOOLEY'S MINSTRELS: Portsmouth, O., 16; Chillicothe, 17; Hamilton, 18; Cincinnati, 20, week.
SIMON COMEDY CO.: Chippewa Falls, Wis., 20, week.
STANLEY'S ALLIED SHOWS: Milwaukee, 16, 17, 18; Chicago, 20, two weeks.
TAKEN FROM LIFE CO.: Baltimore, 13, week; Philadelphia, 27, two weeks.
T. W. KEENE: New Orleans, 13, week; Montgomery, Ala., 20; Columbus, Ga., 21; Macon, 22; Atlanta, 24, 25, 27.
VOKES FAMILY: Rockester, N. Y., 13, 14, 15, 16; Utica, 17; Poughkeepsie, 18; New York City, 20, week.
W. J. SCANLAN (Friend and Foe): Jersey City, 20, 21, 22; Trenton, 23; Newark, 24, 25; Boston, 27, week.
WHITELEY'S DRAMATIC CO.: Joliet, 13, week; Braidwood, 20, 21, 22; Lockport, 23; Milwaukee, 24, 25; Racine, 27, 28, 29, 30.
WILLIE EDOUIN'S SPARKS: Buffalo, 16, 17, 18; Batavia, 20; Auburn, 21; Syracuse, 22, 23; Rochester, 24, 25.
WILBUR OPERA CO.: Baltimore, 13, week; Washington, 20, week; Norfolk, Va., 27, 28; Petersburg, 29; Richmond, 30, three nights.
WYNDHAM COMEDY CO. New York City, Oct. 30, three weeks.

CIRCUSES.

BATCHELLER AND DORIS': Morgan City, La., 16; Homa, 17; Thibadeauville, 18; Algiers, 19; New Orleans, 20, week.
SELLS BROS': Albany, Ga., 20; Americus, 21; Cuthbert, 22; Eufaula, Ala., 23; Union Springs, 24; Troy, 25—close season.

Dr. Robertson, of 28 East Twentieth street, entertained a party of friends on Sunday evening. Among those present were Alfred Cellier, John Howson, Master Williams and Messrs. King, Fiske and Mead. The affair was in every way successful, and the party, as is usual at Dr. Robertson's delightful receptions, did not disperse until 3 A. M.

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MRS. LANGTRY,
in Shakespeare's comedy in five acts, entitled As You Like It. In conjunction with Mrs. Langtry and Mr. Wallack, extra performance of As You Like It, Thursday afternoon, Nov. 16, for the benefit of the sufferers by the Park Theatre fire.

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A Remedy Against Mother-in-Law.
I Will Invite the Major. Needles.
A Perfect Wife.

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THE NEW JERSEY LILY.
Reserved Balcony Chairs, 50 cents.

BOOTH'S THEATRE.
Notwithstanding the continued success, the management, in consequence of subsequent arrangements, are compelled to announce the
LAST TWO WEEKS OF
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The Great Play of the Age,
Monday, Nov. 27,
THE LIGHTS O' LONDON.

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The new play by Bronson Howard, entitled
YOUNG MRS. WINTHROP.
Saturday matinee, 2. Play ends 10:40.

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Immense Success. Houses Crowded.
Big Indian Circus. Forty Wild Indians.
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Indian Scenery. Indian Leapers.
Indian Tumblers. Indian Ceremonies.
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Matinees Wednesday and Saturday.

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Last two weeks of
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Saturday evening, Nov. 25, Gilbert and Sullivan's new opera.

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Edward Harrigan's new play,
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MISS BERTHA WELBY:
Madam—I desire to congratulate you on the success of yourself and company in the play, entitled One Woman's Life, as played in my house on Friday, Saturday night and Saturday matinee. It is not often that the same company can play the same piece three times in succession, and to an increased business at each opening.

Hoping you may be successful with it, I remain, yours respectfully,
THEODORE COMSTOCK, Proprietor of Opera House.

NEW MASONIC OPERA HOUSE, Ironton, O., November 10, 1882.

MISS BERTHA WELBY:
Permit us to offer our hearty congratulations on the success attending the first presentation of the deservedly popular play of One Woman's Life, in our city. The enthusiasm of the large and fashionable audience present, embracing the *elite* of Ironton, was manifested by the laughter and applause, had by your repeated recalls (something very unusual in the history of the house). We should be glad to arrange for a return date with you. Wishing you all the success that your talents so richly merit, we remain, very respectfully,
ELLSBERRY & MOORE, Managers.

Chillicothe, O., November 8, 1882.

MISS BERTHA WELBY:
Allow me in behalf of my many personal friends to congratulate you on your success in my house last evening. During my management in the past five years, I have never had more perfect satisfaction given. Your two calls before the curtain were well deserved. I shall only be too happy to give you a return date at any time during the season.
Wishing you and your excellent support success, I am, truly yours,
E. KAUFFMANN, Manager Clough's Opera House.

SCHAEFER'S OPERA HOUSE, Canton, O., November 3, 1882.

To Managers and the Press:
It is with pleasure I state that Miss Bertha Welby, with her select company, performed in my house this evening before an appreciative audience, leaving a highly favorable impression, having received grand applause, and being called before the curtain after each and every act
LOUIS SCHAEFER.

Wheeling, W. Va., November 9, 1881.

MISS BERTHA WELBY:
I can say that the play and the performance of One Woman's Life is better than the average, and on that account it should be successful everywhere. Wishing you all the success you deserve, I remain, with best regards,
F. RIESTER.

Read the Opinions of the Press:

One Woman's Life—Miss Bertha Welby, the charming emotional actress, appeared at Comstock's last night in Elliott Barnes' latest candidate for public favor, and no doubt the best play which has been written by this gentleman. The interest centres in Agnes, who is the attendant of a gouty old Major. Miss Welby gives the character great interest by her graceful rendition. The audienee was enthusiastic, and the star was twice called before the curtain at the close of the third act. The support is generally good and evenly balanced, and everything works successfully from the beginning to the close of the play. There was a generous patronage last night, which will no doubt be eclipsed at the matinee this afternoon.—*Columbus State Journal.*

There was a good-sized audience at Comstock's Opera House, last night, to witness the presentation of Elliott Barnes' drama, entitled One Woman's Life. The piece is a very good one, and contains many strong situations. The principal interest centres in Agnes, a scheming woman, who defrauds a man of his rightful inheritance and afterwards repents and restores to him his fortune. The delineatjon of this character by Miss Bertha Welby was marked by the artistic and pleasing manner which was noticeable on the occasion of her previous visit to this city. The audience was favorably impressed with the lady, and called her before the curtain at the close of the third act. The support was very good. The toilets of the ladies were very elegant.—*Columbus Dispatch.*

The talented star, Miss Bertha Welby, appeared before a large audience at this house last night in Elliott Barnes' play of One Woman's Life, supported by a full and powerful company. The plot on which Mr. Barnes has managed to hinge a most interesting story, is a good one. The acting of Miss Welby in the leading role was excellent, and at the same time conscientious. Grasping at a glance the requirements of the character, she filled the full measure of success, and recalls before the curtain attested the appreciation with which her efforts were greeted. Whether in the lighter passages, where the soubrette tinge of acting was required, or the heavier ones, where passion swayed the feelings of the unfortunate Agnes, she depicted the emotions with great skill. She carried the audience with her all through the plot, and her final triumph was the signal for the most marked signs of approval. The support was satisfactory.—*Columbus Times.*

Miss Bertha Welby appeared in One Woman's Life at Comstock's last night, and scored a decided success. The play is by Elliott Barnes, but far better than Only a Farmer's Daughter, also written by Mr. Barnes. One Woman's Life is of the emotional order. The dialogue is entertaining, and the situations are all pretty good. Miss Welby rendered the role of Agnes admirably. She enters into the spirit of the piece with a true dramatic vim. In the second and third acts she does some very clever acting. There is that natural grace and ease about Miss Welby that makes her acting a pleasure to witness. The support to Miss Welby is very good. One Woman's Life will be repeated to-night.—*Columbus Bohemian.*

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